

TWENTY-EIGHT PAGES

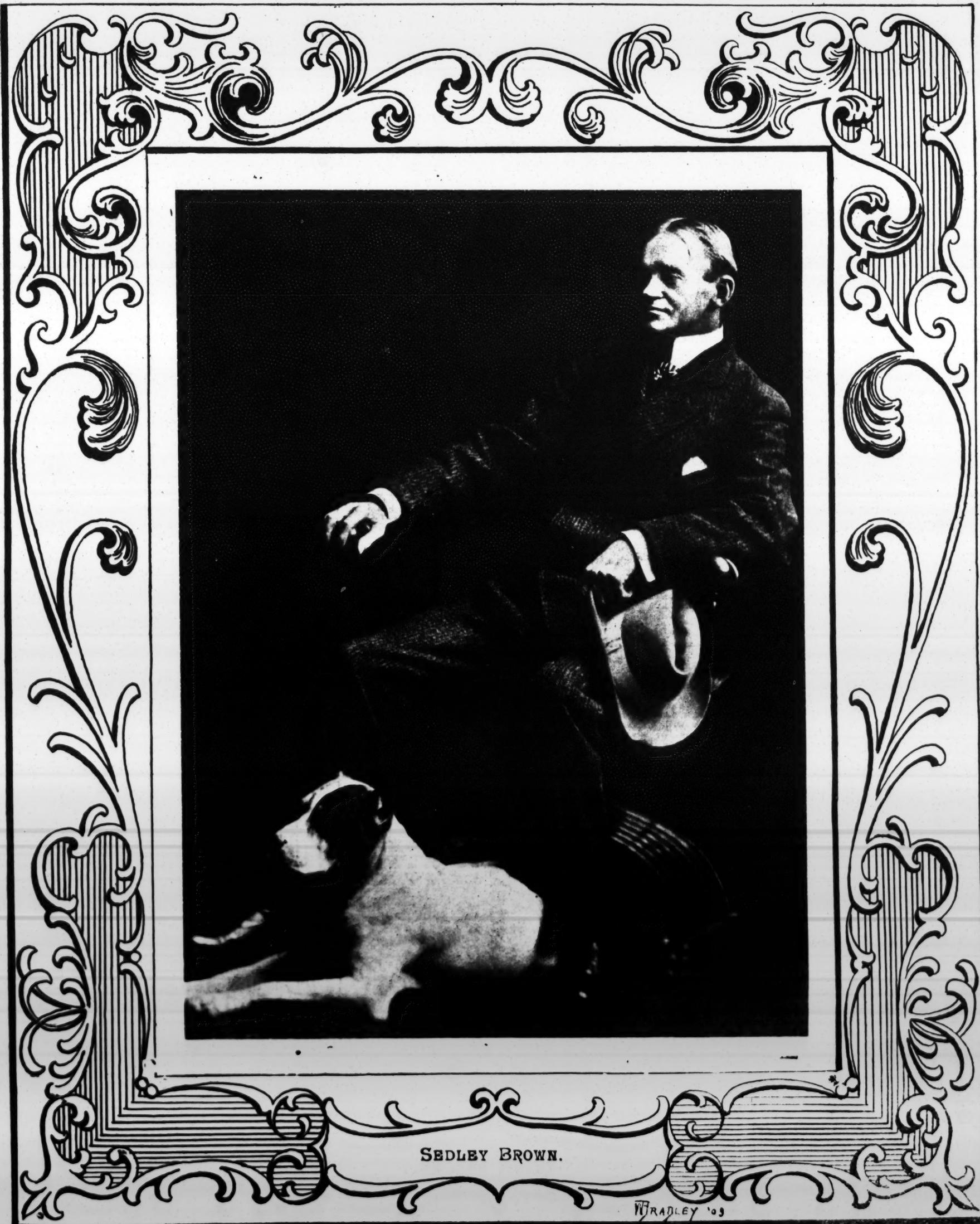


# THE NEW YORK DRAMATIC MIRROR

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## THE MATINEE GIRL



**T**HAT delicious comedienne, Odette Tyler, slightly plumper than in her earlier Secret Service and her later Phrosa days, bowed to us as boyishly and smiled at us ripely at the New Yorkville Theatre last week as in that radiant time before she permitted wealth and an estate in Virginia to wean her from the stage and us.

Miss Tyler is not cast by Nature for the part of chatelaine of a country domain, at least not in winter. In Summer we will permit her to take off her make-up and put on her keys, but in the playing time we would like to see her with a crescent of lights at her feet and a lime light playing upon her from the gallery; but we want to see her in comedy, and we will not insist upon seeing her in her own plays.

Miss Tyler has an abundant personality, and in so saying we make no allusion to her undoubtedly increase of aroidiups. She is vital, glowing, exceedingly alive, and acts as naturally as a bird sings. The men and women in the audience greeted her joyously. The laughter of other days, but for the same Odette Tyler, bubbled up in their throats. They laughed from sheer pleasure, and such was the momentum of that same laughter that they did not stop even when the palpitating little heroine of the play turned her round face and full throat prettily upward to the lover who was in imminent danger of losing his head, and implored: "You will wait for me on the other side?"

Imaginationless audience! It te-heed or ha-ha'd at the mere fancy of that lovely, live creature being transported as Blanche Bates is transported every night at the Academy of Music, through a million miles of clouds, into the misty hereafter. It refused to think of Odette Tyler dead, or even in danger. It giggled when she dived into a tunnel where a bomb was waiting for her. It was so sure she was resourceful enough to escape, and her appearance before the curtain gasping. There was to be an explosion, but it didn't go off! justified their confidence.

Odette Tyler is one of my enthusiasms, but I can get along well enough, thank you, without her play. I hope she will sell *The Red Carnation* at good terms to a stock company and concentrate on finding for her own vehicle a play as full of comedy as an egg of nourishment. For if not the queen of comedy, Miss Tyler is one of its crown princesses, and in the direct line of succession.

Not alone Odette Tyler pleased the audience. The orchestra deepened its delight. It was of the nature of a surprise, this excellent orchestra of a popular-priced house that soothed you with soft music, while in many other first-class theatres in New York its sister organizations commit assault and battery upon your suffering senses.

The orchestra leader, "my friend Dave Bimberg," some one whispered in audible vainglory, led it through a dozen popular airs, subdued to non-interference with conversation, yet pulsing through it daintly, like the sounds of dance music drifting into a conservatory, and unobtrusively but surely adding the courtship screened by palms. Once his first violin turned about and blushingly faced the audience and played "The Last Rose of Summer" as exquisitely as Patti used to sing it, played it again and again because his hearers would have it, and each time played it more softly, until the last strains were mere wreaths of sound, tantalizing and beautiful as a vanishing memory of something we have loved.

If I were a creature of might, and there were no restraining sentiment in the community, I would visit tortures upon some of the orchestras of this city. I would back up against the Mosaic law, and give them torture for torture, blow for blow. Oh, music! music! How many inhumanities have been committed in thy name!

An orchestra that revels nightly in its own noise on Forty-second Street was once for a brief, delightful period, suppressed. Madame Réjane, who orders a curtain up by rapping convenient wood with a stick, was the means of our relief. Never an entr'acte note in that temple of amusement that had been converted by its orchestra into a chamber of horrors. There was another reason than pleasure in the French artist's portrayals that made us wish she would stay on Forty-second Street forever.

There was a German band that always drove the passengers back to their berths of seasickness on an awful Atlantic crossing. There is one that comes at an un-Christian hour each morning to rehearse and incidentally to perform the unconscious good office of driving every one in the block from bed and to breakfast. But besides this Forty-second Street orchestra these disturbing agents are as far off menaces to a present evil. When we want Wagner's crescendos we can go to the opera. When we yearn for shrills we may hear them at Bloomingdale. When we want entr'acte music we pray you don't shiver our eardrums and rend our nerves to shreds. As ye are noisy, be reasonable!

Actors talk a great deal about art. Here is Oscar Wild's latest utterance upon it, from his "De Profundis," written in prison:

"Truth in art is the unity of a thing with itself; the outward rendered expressive of the inward; the soul made incarnate; the body instinct with spirit. For this reason there is no truth comparable to sorrow. There are times when sorrow seems to me to be the only truth. Other things may be the illusions of the eye or the appetite, made to blind the one and cloy the other, but out of sorrow have the worlds been built, and at the birth of a child there is pain. Not width but intensity is the aim of modern art."

Something of this spirit there was in Forbes Robertson's address to the students of a dramatic school last week. He flattered them into a semi-delirium of delight by calling them his "fellow students."

"To be true to life, true to human nature, true to human beings is the end of all acting," he said. "Call it realism if you like, but Shakespeare is the greatest realist who ever wrote in his absolute fidelity to human nature. Call it modern if you like, and thank God that you are modern."

"Human nature does not change. Juliet is the same woman to-day as when Shakespeare drew her, because she is a woman." Audiences, Mr. Robertson believes, are indifferent to "business heaped upon business." "Business," he asserts, "is a disease." What audiences ask is

truth to human nature, not arm waving and heel clicking.

The cure for degenerate conditions is to return to the truth, and there is no part too small for it.

He left with these dramatic babes and their profound elders a bit for solemn mastication.

"Don't for the sake of applause play down to your audience. Rather, act up to your conscience."

Opportunity knocks at least once at every man's door, we are told. A firm of amusement promoters, believing this, read all the "ideas" submitted to them to the allotted end. Thus it was that they perused the following even unto its postscript, and sent it with some exclamations to the Matinee Girl:

the settlers cabin, his only child, her love for and engagement to a country lad, his deporte for the road, his in search of his fortune, thare tearum farewell and promises for the future. A few letters, then they cease. She becomes acquainted with a hansom tough. A friend begs her to let him alone. She is headstrong, marries him. A letter comes next, begg her to Wright, she is stabbed to the heart, her life is made miserable by her husband, the friend that begged her not to marry him drops out of site, her mother takes her home, her husband makes all promises for her future happiness if she will only return. She prepares to do so her mother sends her away with a never darken my door again if you go with that viber life. She alwys has the friend with another (having her with two little ones). She struggles for bread is finely let of by a viber in disguise of a friend her children are taken from her. She retrieved herself and marries again apparently a good man. It is only another fatal weding, he truly treats her—finely tries to murder her. Her daughter comes to her rescue. She bids him a sad farewell. The friend of her childhood comes on the scenes that tried to keep her from marrying her first husband; he prays her to be his niece and her to a large fortune left by her father her mother died she was adopted by the old Settler and his wife her husband goes away and is killed in a Cole mine. Her husband lover appears at this time but does not make himself known to her until she gets a confession of lifelong love from her then he clames her as his own.

The author will not permit the production of this play unless she and her daughter be allowed to join the company. Her faith that "there is fame and fortune" in the play is firm, and the postscript is upon one point emphatic. The play "is positively not to be played without full consent."

A young woman of that class which the newspapers catalogue as "society women," the line of demarcation being whether or not they work for a living, brought a letter of introduction to a prominent actor-manager which secured for her brief audience with the great man. With one swift glance he took in the plumed hat, the pretty, inconsequential little face thrown into molestation by the plumes, the sable cloak and moleskin gown, the watermelon muff and step ladder shoes.

"Have you ever been in love?" he demanded.

"Sir-r-r?"

The word ran the gamut from angry exclamation to dubious interrogation.

The actor-manager repeated the question.

"I am married," was the answer.

"But have you ever loved?"

"I—don't—know."

"Have you ever hated?"

"I—don't—remember."

"If you had hated you would remember."

Having never really loved or hated you will not make an actress. There is only one thing left for you—musical comedy."

"But I cannot sing."

"You do not need to sing."

"And I cannot dance."

"You do not need to dance."

"My husband says I have no sense of humor."

"You do not need a sense of humor."

"Then what?"

"You dress well—that is enough."

This is a story that has echoed round the cities Staney Dark has illuminated by his visits. Once when I was younger and down on my luck, you know, I drove an omnibus in London. One afternoon when the fog was thick the bus was crowded to the wheels. By Jove! the passengers swarmed over the top like ants, and clung to the sides like spiders. The passengers became frightened, and I could hear the conductor inside say, "Don't fear. There's a good man in at the ribbons." I told them to the garage, the car barn I mean, in safety. Next day a £100 note was sent to my lodgings with the thanks of a passenger. One of the Rothschilds had been riding in my bus."

A press agent assures me that Marion Lorne, who plays the ingenue in Mrs. Temple's *Telegram*, is a relative of the Marquis of Lorne. Yes? Miss Lorne is too winsome to require the Marquis.

THE MATINEE GIRL.

SUCCESSFUL PLAYWRIGHT AND DIRECTOR.

Sedley Brown, of whom an excellent likeness appears on the first page of *This Month*, needs little introduction in the world of American art and letters. For years he has occupied the position of dramatic director in the foremost stock companies throughout the United States. For the present season he is in New Orleans, where his work with the Grand stock company has called forth the most extravagant praise from the Southern press. In years past many successful dramas came from the pen of Sedley Brown. The elder theatregoer readily recalls *The Long Lane*, *The Colonel's Wives*, *Pine Meadow*, *The Minister*, etc., as pieces of delightful romance and well nigh perfect dramatic literature. Thoroughly engrossed in the demands made by the routine of stock work, he has allowed many years to pass before writing another play. That these years have been productive in perfecting his technique may be surmised by the fact that his latest play, *The Pipe of Peace*, written for Robert Connell, when produced at the Gem Theatre, Peak's Island, last Summer, met with instant success. The principal character in the play is an educated Indian, whose experiences in Wall Street form the nucleus of the intensely interesting story. Charles Fourton, the manager of the Grand Opera House, New Orleans, contributes the following to the already long list of testimonials to Mr. Brown's ability: "I have known Sedley Brown only since last September, but I think I can conscientiously say that in all the years of my theatrical experience I have never met a more capable and painstaking dramatic director. In the face of the strongest and keenest sort of opposition he has assisted in piloting the Grand stock company to a goal of unprecedented success. He has kept my company intact, and has succeeded in bringing up to an almost incredible standard of excellence every performance at the Grand Opera House this season." Mr. Brown has been re-engaged as stage director for the Summer season of stock at the Gem Theatre, Peak's Island, Me.

DOORKEEPER STILL DICTATOR.

Lorenzo Alexis de Clairmont was doorkeeper of the Orpheum Theatre in Denver only fourteen months ago. To-day he is confidential aide of the President of Guatemala and military dictator, and will probably soon be military governor of that republic. He is the tall and fine physical result of a long line of French-Spanish ancestry, and wears his new uniforms like the born soldier. He was promoted to Lieutenant for bravery while a United States soldier in a fight with the Filipinos, being wounded three times. He left his post of duty in Denver, where he had come to recover his health, Jan. 5, 1904. His father, who is auditor of the Orpheum circuit, is a friend of the present President of Guatemala, having been chief of staff to President Barillas, who was assassinated.

All offers Ada Boshell should be addressed Cedar Avenue, Morris Heights, N. Y. \*

AMERICAN ACADEMY STUDENTS.

Addressed by Forbes Robertson, W. A. Brady and William Ordway Partridge.

The graduating exercises of the American Academy of Dramatic Arts took place Tuesday afternoon, March 14, at the Empire Theatre. Addresses were made by Forbes Robertson, William A. Brady, and William Ordway Partridge to the students and guests, among whom were Grace George, Daniel Frohman, Bronson Howard, William Seymour, and many well-known members of the profession. Twenty-four young men and women received graduating diplomas, and the entire exercises were among the most interesting and unconventional of any remembrance in the history of the institution.

Forbes Robertson Speaks.

Forbes Robertson, as the first speaker, received much applause for his interesting remarks, in the course of which he said:

The question arises sometimes in the mind of an actor as he approaches a part if he should caricature it or play it truthfully, honestly as the part is. There are a great many cases where caricatures have proven great successes; but it seems to me that we must attack a part from a truthful state, a natural state, and not a caricature. There is one thing I want you all to understand, and that is the dignity of your calling. When we come into a theatre, it is to use a temple, and it is due to ourselves to act quietly and with respect to ourselves and to others, so that we may make our everybody with respect. If the opportunity comes in the classic drama, no matter how small the part, grasp that part, hold on to it, and work for it work hard for it. And by the classic drama, of course, I mean Shakespeare. In treating Shakespeare do not be led away by the thought that he cannot be treated realistically. He should be handled with absolute truth and fidelity to human nature, and human nature is just the same now as it was in the time of Shakespeare. Some may tell you that you cannot act Shakespeare with the fidelity of that period, that you must be modern. If you try it your progress will be nil, you will end a failure. In attacking any part of Shakespeare's drama, fix your mind on the revealings of the part, the morbid desire for your business. Business, when all is said and done, doesn't amount to a row of beans. Don't worry about business. Does it matter if Juliet pulls down the curtain thus, or turns thus, or walks or stamps or jumps thus? No, it is the personality—the method, the fidelity and sincerity in which you speak the lines. I remember rehearsing a classical play in London and we had engaged a very distinguished actor. He felt when he had these very beautiful lines to say that he must wave his arms and stride and do this and that. A friend of mine, a Scotchman, who was watching the rehearsal, asked me: "Now tell me, Mr. Robertson, is he a very distinguished actor?" I answered he was. "And he gets a lot of money?" "Yes." "Well, and does he have to do all that?" "Well, he does, if he should." "Well!" he answered. "Dear me, if I was caught doing that down in Piccadilly I would be arrested by the police." It seemed to me to be very much to the point and summed up the whole matter in a nutshell. If you have a right view, a simple view, a sincere view of your calling, you must begin by pleasing yourself. If you don't please yourself you will never please the public. One point I would like to emphasize: Consult your conscience, honor it and act according to its dictates. We all know whether we are good, bad or indifferent in a scene or play—and the people you have to consider in your own conscience are the members of your cast. You have to consider what the general public will like—if you do you will become conventional. If you break every law of Hamlet's instruction to the players you will never become a great actor or actress. No matter what you are playing, where you are playing, or to whom you are acting, always interpret your part true to nature, with sincerity, absolute truth, absolute fidelity to human nature.

Manager Brady's Recollections.

William A. Brady followed, and read these interesting recollections of the old stock company days:

I was once dramatic student myself. I served my apprenticeship in a school that was somewhat harder than the one in which you have served. Those were the days out in California, when men like Charles Frohman, David Belasco, Daniel Frohman, and numerous others I could mention, were not occupying the salaried posts in the stock companies, rather striving to make their mark in the world. In 1885 when I made my first attempt in San Francisco, there was no such thing as a dramatic school, but there were stock companies scattered throughout the United States, and they were of themselves fine dramatic colleges. A young man or a young woman with dramatic aspirations would start in a minor capacity in one of those companies, and after having served for a time might be called upon to play a different part every night if necessary, and it was a case of hustle or quit. No laggard could succeed and no dunces could thrive. All the young people then called upon one week to support a troupe would come and then out over six parts of the parts and instruct them to be perfect in them from night to night. We had actors like Booth, Barrett, Salvini, Rossi, Madame Modjeska, and others of the same note come to us for a fortnight or a month's engagement, and what we didn't think we knew about the drama was not worth knowing. Salaries were not so good in those days and sometimes they were very hard to collect. In those days I was known as "Manuscript Bill"; this name de plume or alias was given to me by the California actors for the reason that they believed that I was gifted with enough to do anything. I believe I would have played Hamlet in those days if they had allowed me. That was in the far off days of the drama. How different now! The stock companies are all gone, and the dramatic school exists. I am a great believer in the theory that dramatic instinct is born in one. You may have a personal you, may have a funny gift, but the spark that comes from where we know not is the thing that makes us or mars us quite. In the days of the stock company there was a chance for a young man or a young woman. If a man was talented he succeeded; that was all; but to-day it's different. I know how hard it is to see the prominent manager or stage-manager these days, but it is not all their fault. They have more artistic sense than they are called upon to have, and they want to see young people succeed just as much as you do, but now the truth of the matter is that politics has stolen into the drama. I believe in the dramatic school.

An Artist's Admonition.

William Ordway Partridge said in part:

I have an artist's dread of pointing a moral, but would like to speak a word regarding the relation of art to life. Art, as some one has wisely said, is not a substitute for life, but the key to it. Dramatic art shows us how men have lived, and good dramatic art shows us how men have lived well, and it holds the mirror up to nature. Great art is the result of great work, patient endeavor.

The drama presents life epitomized, and within two or three hours puts before us the pitifulness or glory of man's existence, and as the Greeks truly said, purges our emotions, prepares us to live wisely, sanely, and on a higher spiritual plane. We have outlived the fate drama. We are living through the senseless problem drama to the belief that character is the destiny of a people, and we must study and depict character.

The world will never cease to be dramatic as long as man has a human heart. The mission of the drama is to enrich our lives, to afford healthful and sane amusement. It may become an potent a factor for good as for the public. Indeed, they ought to go hand in hand, and in ancient days the drama grew out of the religious rites of the people. The drama ministers to all mankind, keeps us in tune with that ideal world for which, among discordant circumstances, the heart forever longs; tends to make us gentle, to soften the bitterness of life, and fits us to live in harmony with our fellow men.

Louise Closser told of her first essay to secure an engagement and brief remarks were also made by Victor Mapes and W. C. De Mille. The exercises closed with the distribution of diplomas to the following graduates:

David T. Arrel, Youngstown, O.; Mathias J. G. Briggs, Brooklyn, N. Y.; Morris A. Frankenstein, New York, N. Y.; Owen Gwent, London, England; William Howe, Pittston, Pa.; John G. Fee, Chicago, Ill.; Edward J. Henner, Boston, Mass.; Irving J. Lancaster, Waterbury, Conn.; Albert W. Meyer, Cleveland, O.; Almas Pierre, Ottawa, Ont.; William H. Quinn, Fall River, Mass.; C. Macrae Savage, New York, N. Y.; Siegfried Schnitz, Berlin, Germany; Paul A. Tharp, Washington, D. C.; Constance Balle, Natchez, Miss.; Caroline Bulow, Charles S. C.; Louise Coleman, New York, N. Y.; Margaret Ellsworth, Boston, Mass.; Henrietta Goodman, New York, N. Y.; Mary Agnes Hamilton, Ottawa, Ont.; Frances Harmon, Chicago, Ill.; Genevieve Kappell, New York, N. Y.; Mary Lawton, New York, N. Y.; Adelaide M. Livingston, New York, N. Y.; Berna Lampham Reinhardt, St. Paul, Minn.

Diplomas were awarded as follows: The David Belasco Gold Medal for Dramatic Ability to Mary Agnes Hamilton, Ottawa, Canada; the David Belasco Silver Medal for Technical Skill to Owen Gwent, London, England; the Esther Newman Gold Medal for Earnestness and Progress to Paul A. Tharp, Washington, D. C.

REFLECTIONS



Photo Chickering, Boston, Mass.

A portrait is shown above of Dolly Forde, who has made a pronounced success this season in Spencer and Aborn's production of Hal Reid's play, *A*



cessories to a big production. The play was well presented. Thomas MacLarnie, Janet Ford, and Mand Odell did the greater part of the work. Antony and Cleopatra 13-25.

The stock cast at the Grand Opera House presented The Black Flag 12-18, and the co. again gave a good account of itself. Bertram Lytell, Minna Phillips, Josephine Sherwood, Carrie Clarke Ward, and John Daly Murphy were all excellent in their respective roles. A Fight for Millions 19-25.

A melodrama of the old type, entitled The Street Singer, was the drawing card at the Crescent Theatre 12-18. The usual tale of villainy and redemption is intelligently unfolded, and the action of the house gives the play a splendid reception. Texas 19-25.

The Grand Stock co. opened an engagement at Parson's Theatre 13, presenting The Daughter of Satan. Several entertaining vaudeville acts are introduced during the intermissions. For the balance of the week the Midnite in Chinatown, The Little Mother, In the Rockies, East Lynne, The Sleeping City, and The James Boys in Missouri held the boards in the order named.

Ysaye, the Belgian violinist, is billed to appear here at the French Opera House 25.

Paul E. Mortimer's play, entitled The Love That Lives, was the attraction at the Grand Opera House 5-11, met with one of the most cordial receptions tendered any play presented by the stock co. this season, with respect to both enthusiasm and attendance. JOHN MARSHALL QUINTERO.

### SEATTLE.

Paul Gilmore had good sized audiences at the Grand Opera House March 5, 6. In The Mummy and the Humming Bird, in which play he was seen here last season, John Martin as the organ grinder was, as last season, the best of the support, though not capable. The Virginian proved one of the most popular successes, and the audience was well seen here. It is interesting to note that the two actors who are winning the most success with The Virginian, Dustin Farum and Frank Campeau, were also among the most responsible for the success that Arizona first achieved here. The engagement 9-11 was by far too short, as every seat was sold early in the evening of the last performance and many were naturally disappointed. One might be tempted to say that there was not one who saw the play but wished it a success, as the play and co. were thoroughly satisfying. U. T. C. 12, 13. David Bispham in concert 14. Creator's Band 15, 16. The Earl of Pawtucket 22-25.

As is usual when a new stock co. arrives for a long season, there was much interest manifested in the opening of the Ferris co. at the Seattle 5. The house was full of representative theatre-goers, and audiences throughout the week were large. Graustark was the opening bill and proved to be very interesting. Lewis Stone, the leading man, was very satisfactory. A few weeks have shown more of his work. Willette Kerr, the leading woman, is possessed of a strong musical voice and much ability. She received many recalls. Joseph Totten, juvenile, and stage-manager of the co., was energetic and capable. Sheldon Lewis and Harry Cashman, who are both well known here, were prominently cast in the supporting co., and the others pleased. Thelma 12-18. Soldiers of the Empire 19-25.

Patrons of the Third Avenue were agreeably surprised by the elaborate revival of Quo Vadis made by the Brainerd Stock co. The scene equipment and costuming were correct, and all of the characters well cast. Louise Brandt as Lydia and Edgar Baume as Veniculus were very good. Charles Clary as Petronius, W. H. Gilbert as Nero, and Herbert Ashton as Ursus were all very capable. That Little Swede 10-12. RODNEY D. WHITE.

### INDIANAPOLIS.

One of the most successful engagements, both artistically and financially, of the current season was the Romeo and Juliet production in which E. H. Sothern and Julia Marlowe appeared as co-stars at English's 11. They played to capacity, while hundreds were turned away, unable to gain entrance. Rogers Brothers 12, 18. Girls Will Be Girls 20, 21. Vesey 22. Mr. Campbell 24, 25. Parasifal 6-8.

Dr. Klaus will be given an English's 22 by the Hirschfeld Stock co. of St. Louis.

A pleasing melodrama much above the average is The Great Automobile Mystery, presented at the Park 9-11 to large audiences. A good cast included Nina Morris, Anna Parker, Virginia Russell, Blanch C. Rice, Echlin P. Grayer, Arthur Hoops, and others.

Rose Melville is playing the banner engagement of the Park season 13-18 in the well-known rural drama, Sis Hopkins. The orchestra has been moved to the stage to make room for more seats, and at every performance the S. R. O. sign is out early. Miss Melville's portrayal of the awkward but pathetic little Sis is artistic, even though she will not much care and thought John T. May as Obadiah Odum, the undertaker with an eye always open to business, was particularly good, and the favorite next to the star. The balance of the cast was fair. The Heart of Maryland 20-22.

Mrs. One B. Talbot, whose seasons of concerts in Indianapolis have met with entire success, is now in the East perfecting plans for her future work. It is understood that next year Mrs. Talbot will be identified with Charles E. Ellis, of Boston, a manager of eminent ability in musical affairs.

A pleasing incident at the Elks' entertainment was the presentation by Interlocutor Warriner on behalf of the members of the Indiana Elk's to Herman Arndt, musical director and a recent initiate of the Elks. This was in recognition of faithful services performed by Arndt at rehearsals. Mr. Arndt is the director of the orchestra at English's.

PEARL KIRKWOOD.

### MILWAUKEE.

The Alhambra was crowded to the doors 12, when The Strollers opened a week's engagement at this deservedly popular house. The musical comedy, or comic opera, is as bright, breezy and tuneful as ever, and a good co. did justice to the piece. Among the best work may be mentioned that of Robert Lett, also Dwight Allen, Joe Smith Marten, May Bouton, George Lydecker, Gene Luneska, and Mauda Snyder. The scenes outfit was complete, the chorus efficient and the costumes handsome. Trip to Africa 19-25.

More to Be Titled Than Scorned 13-18. The Bijou 12 to good houses, a well balanced co. presented the play with great success. There are a number of clever actors in the cast, notably Walter Wilson, King Bagot, William H. Elliot, Charles Sutton, Lydia Powell, Bertine Robinson, Louise Horner, May Wyndham, and clever little Baby Evelyn. The Faft Wedding 19-25.

The Three Musketeers was put on at the Academy by the Thanhouser co. 13 before a large and well pleased audience. The production was highly praiseworthy from every point of view. James Durkin scored another emphatic success as D'Artagnan. Edith Evelyn was thoroughly acceptable as Anne of Austria and Grace May. Launkin gave a good portrayal of Lady de Winter. Joseph Sullivan, who has already won the highest favor with Academy patrons, added another marked success to his list as Porthos, and excellent interpretations were offered by Lee Baker, Albert Brown, Rodney Ranous, Patty Allison, George Foster Platt, and others. Zaza 20-26.

Boccaccio was given at the Pabst 12 before a large audience. The same piece will be repeated 15. Das Michelmaedchen von Schoenberg will be the bill 17. Vesey will give one concert 18.

At the Davidson, Kyle Belieu played 12-15. Vesey matinee 14. Richard Carle 16-18. Thomas W. Ross in Checkers 19. Mrs. Patrick Campbell 20-22. Parasifal 27-April 1. Selbel Brothers' Dog and Pony Circus will appear at the Exposition 15-18. CLAUDE L. N. NORRIE.

### BUFFALO.

A brilliant cast of well known players, including Maclyn Arbuckle, presented in an excellent manner. The County Chairman at the Star week March 13 to large and delighted audiences. This is without a doubt the best rural comedy seen here in years. Next attraction, Ezra Kendall.

The William Farnum Stock co. at the New Park presented week 13 Virginia. Mr. Farnum and Percy Hassell were at their best in the leading ro's, and the rest of the co. appeared to advantage. The mounting of the piece was lavish and reflects credit on the director, Arthur Elliott. Next week, The Christian.

The Baldwin-Mcville Stock co. at the Teek offered week 13 Dion Boucicault's Arragh-na-Pogue to very good business. The full strength of this excellent organization was called into service, including Lester Lonsberg as Shaun and Marion Barney as Arragh. Next week, The Girl I Left Behind Me.

U. T. C. packed the Lyceum at every performance week 13. The play was unusually good.

Shadows of a Great City 12-18. The attraction at the Academy week 13, and although the play has been seen here on several different occasions, it seems to have lost none of its charms, and its engagement at the Academy is one of distinct success. Week 20. Nobody's Darling.

Eddie Carr, one of the principal comedians with A Trip to Egypt co., is receiving flattering press notices from the press throughout the country and is making one of the biggest hits of his career.

P. T. O'CONNOR.

### CLEVELAND.

At the Euclid Avenue Opera House the eminent English actor, E. S. Willard, opened his engagement March 13 in David Garrick, a play he has been seen in before, and his repertoire included all his old successes—The Professor's Love Story, The Middleman, and The Brighter Side, closing with Tom Pinchin.

The supporting co. is a good one. The leading woman, Alice London is a handsome woman with a pleasing personality. Edna May 20-25.

Walker Whiteside and co. opened an engagement of several weeks at the Empire Theatre 13, being welcomed by a large and fashionable audience, which was most enthusiastic in its reception of the new arrivals. David Garrick's Love was preceded by one of the most delightful curtain raisers ever seen here, entitled Jewels of Fire and in the impersonation of the character of the poor violinist Walker Whiteside showed his properties in his action. Not having been seen in Cleveland for over five years, Whiteside's work as Garrick was a pleasant surprise. The supporting co. is a good one. We Are King 20-25.

Vaughan Glaser essayed another of the Mansfield characters at the Colonial Theatre 13-18. The Vaughan Glaser Stock co. gave a creditable presentation of Old Heidelberg, and in the role of Carl Heinrich Glaser was acceptable, and the rest of the co. were all good. The play has been well received that it will be kept on another week.

Yearly Folks paid its annual visit to the Lyceum 13-18, the scenes presented by an unusually strong co. Stroba 20-25.

The Cleveland Theatre patrons were regaled with the melodrama Wedded and Parted 13-18. For His Sister's Honor 20-25.

Mr. Willard gave a reading at the Euclid Avenue Opera House for the benefit of a prominent church society Tuesday afternoon. 14. WILLIAM CRASTON.

### PORTLAND, ORE.

Creator's fine Italian band scored a brilliant artistic, if not financial, success at the Marquam Grand 14. David Bispham came to this house the following evening and sang with consummate skill and dramatic effect a lengthy and varied programme before a large audience. Kirk La Shells presented The Earl of Pawtucket 13-15 and The Virginian 16-18.

Old Heidelberg proved such as hit at the Columbia during its regular week that Maxine Ballard was forced to give up the week allotted to Aristocracy 13. Both plays did a creditable business, the latter giving opportunities for good work to Howard Gould and Catherine Countess Fay Wallace as Katherine, William Bernard as Haldenwald, William Dills as Normandale, George Bloomquist as Sheridan Stockton, and Scott Seaton as Stuyvesant Laurence. Joan of Arc is announced to open 13.

Mahara's Minstrels and Your Neighbor's Wife shared the week at the Empire 5-11. The business done was but fair. Ben Hendricks opens 12 with Ole Olson.

The Columbia Theatre is once more in the hands of independents. Belasco and Mayer of San Francisco, purchased the house 3 for \$100,000. This firm now controls the house in the Bay City, Los Angeles, and Portland, and proposes to establish a thoroughly-going Pacific Coast circuit by absolutely owning the theatres.

The vaudeville houses have advanced prices from 10 cents flat to a sliding scale up to 25 cents. The business and demand justify it.

JOHN F. LOGAN.

### DENVER.

The Silver Slipper, though not quite up to last year's standard, was well patronized at the Broadway 6-11. The chorus was good and the dancing was enjoyable. As Hunches, Snitz Edwards was droll, and Beatrice Golden made a winsome Wrenne. Harry Burcher and Fred Freeman sang pleasingly. Mother Goose 12-18, with prices raised to \$2. The Red Feather 27-April 1. Savage's Grand Opera co. 3-8.

Theodore Burt Sayre's charming comedy, Tom Mack was finely presented by Andrew Mack and his capable co. at the Tabor 5-10. Mr. Mack pleased in the same part. Edwin Brandt's Sir Percival Lovelace was well enacted. William J. Townsend as Lord Molt and Eddie Heron as Buster were both excellent. Josephine Lovett, a dainty, pretty little woman, played Bessie Dyke very cleverly. Joe Murphy 12-18. Murray and Mack 19-25.

Curtis Theatre: Two Little Waifs 11-18. Over Niagara Falls 19-25.

Father Carrigan's annual Irish concert will be given at the Broadway Theatre, Sunday, 12, under the direction of Leo Cooper.

Mrs. Marcella Powell was the soloist at the Symphonie concert Friday afternoon. Mrs. Powell has been engaged for the leading soprano roles with the Mantell Grand Opera co. for next season.

The Jessie MacLachlin co. will give a concert at Trinity Church 20 under the auspices of the Caledonian Club. The Apollo Club has engaged David Bispham for a concert 24. MARY ALKIRE BELLE.

### ST. PAUL.

Richard Carle presented The Tenderfoot 9-11 at the Metropolitan. The production is much the same as he saw here last season, excepting one or two of the principals, who are inferior to their predecessors. Mr. Carle is as amusing as ever with his odd mannerisms and clever dancing. Business good. Helena Frederic as Marion Worthington is far the best singer in the co., and her selections were much enjoyed. Edmund Stanley is quite as picturesque as one could desire.

Mildred Holland in The Triumph of an Empress at the Metropolitan 12-15 was an agreeable surprise. Miss Holland as Princess Catherine was very well received. La Vie 16-19. 20-25.

The Grand had for its attraction 12-18 Melville B. Raymond's production of Buster Brown. The change from melodrama to musical comedy was a happy one for the patrons. Buster is played by Master Giovanni, a lad of some twenty odd summers. In looks Master Giovanni is the real thing, but in voice a little disappointing. Tigie, the dog, as impersonated by Jack Bell in the hit of the show. Tigie's antics are certainly very amusing. Mary Walsh is charming as Susie Sweet. More to Be Pitted Than Scorned 19-25.

From present indications it looks as though St. Paul is to have two new theatres next season. The Unique has already purchased its site and the Orpheum people, we understand, have done the same.

J. A. WEEKS.

### OMAHA.

James K. Hackett in The Fortunes of the King was the attraction at the Boyd March 9-11. Considering the too apparent shortcomings of his play Mr. Hackett has resolved to graft on with his Mr. Reception, which was eminently to discredit Charlotte Walker as Jane Lane was eliminable.

The Grand had for its attraction 12-18 Melville B. Raymond's production of Buster Brown. The change from melodrama to musical comedy was a happy one for the patrons. Buster is played by Master Giovanni, a lad of some twenty odd summers. In looks Master Giovanni is the real thing, but in voice a little disappointing. Tigie, the dog, as impersonated by Jack Bell in the hit of the show. Tigie's antics are certainly very amusing. Mary Walsh is charming as Susie Sweet. More to Be Pitted Than Scorned 19-25.

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J. A. WEEKS.

### TORONTO.

Yankee Consul again delighted the patrons of the Princess when it returned for three nights 13-15, with almost the same cast which Mr. Savage put forward in the early part of the season. All the favorite songs were enjoyed as much as ever. San Toy 20-23.

The Grand The Sign of the Cross 13 is taxing the capacity. The presentation of the play, however, suffered somewhat when compared with previous productions, the co. at times apparently failing to realize the ideals of the play. Exception must be made, however, for Frank W. Smith, who as Marcus bore himself as a Roman noble might have done, and made a fine impression. The part of Merita was well done by Adele Klor, and another who is worthy of special mention is Clara Osmond as Stephanus. The play was admirably staged and the audience apparently was highly pleased. Adelaide Thurston 20 in Polly Primrose. The Show Girl 27. Arizona April 3.

The Boyd is entirely sold out for the Savage production 14, 15, and indications point to splendid audience at the Conried engagement at the Auditorium JOHN R. RINGWALT.

At the Salt Lake Theatre Mother Goose 7-11, with Joe Cawthorne and clever co.; packed houses at double price for seven performances. Joe Cawthorne was very popular, as was Corinne, who received a warm welcome. Miss Aymar made a good impression, and also Mr. Crawford and Miss St. Clair. The Aerial Ballet is the best thing of the kind ever seen in Odeon.

STANLEY McKEOWN BROWN.

The engagement will be resumed 13 with Why Smith Left Home. C. E. JOHNSON.

### TOLEDO.

The School Girl, with Edna May, was the Valentine attraction March 15. There was a good house present who seemed to be only fairly satisfied with the performance.

The Lady of Lyons was given a very commendable presentation by an excellent co. at the Lyceum 9-11. William Owen heads the co. and was given fine support by Camilla Reynolds. The Ninety and Nine 12-15 drew fairly well.

Locomotives seem to have the call with the melodramas visiting us just at present, and The Wayward Son, which was the Burt bill 9-11, was no exception. Neil Twomey heads a capable co. C. M. EDSON.

## CORRESPONDENCE

### ALABAMA.

MONTGOMERY.—THEATRE (Hirscher Brothers, mrs.): William Bramwell in Captain Barrington 6 pleased good business. Texas 15. Viola Allen 16-18.

BLIJOU (Jake Wells, lessee; O. A. Neal, mgr.): Harris-Parkinson co. 6-11. Plays: East Lynne, Slaves of the Orient, Winning Hand, Romance of a Poor Young Man, Scout's Revenge, Katzenjammer Kids pleased very large business entire week. Dark 13-18.

MOBILE.—THEATRE: William H. Crane in Business is Business 6 suffered somewhat in patronage owing to Carnival attractions; attendance and performance good. Nankeville's Minstrels 7 canceled.

### ARKANSAS.

HOT SPRINGS.—AUDITORIUM THEATRE (Brigham and Head, mrs.): Richard Mansfield in Ivan the Terrible 6; dramatic event of the season; S. R. O. That Little Swede 7; poor co. and business.

Black Patti 8 pleased topheavy house. Florence Gale in As You Like It; good production and attendance. Boston Ideal Opera co. 20-22. Show Girl 23. Beauty and Beast 28, 29. Way Down East 30. Shore Acres 31. Si Plunkett April 7. ARNOLD STOCK CO. 1-3.

MOBILE.—THEATRE: William H. Crane in Business is Business 6 suffered somewhat in patronage owing to Carnival attractions; attendance and performance good. Nankeville's Minstrels 7 canceled.

at present has only open air stage for Summer vaudeville. Fort Sheridan Park is in the town of Highwood, fourteen miles south of Waukegan, and enjoys good Summer business. The new theatre is designed to be the north shore home of vaudeville exclusively, it is expected to be completed by the middle of next Summer. A theatrical agent plans to establish an all-season tent show with vaudeville attractions at Electric Park, one mile west of Waukegan, this Summer. He will practically lease the entire resort for the Summer and will farm out all of the privileges. If the tent show pays well he will build a vaudeville theatre in Waukegan. W. E. Jones of Milwaukee, who has vaudeville houses at Racine and Kenosha, Wis., plans an invasion across the State line into Illinois with his putting up of a vaudeville house in Waukegan. His central idea is to get up a vaudeville circuit of some of the towns in the Northwest.

GEORGE C. BASTIAN.

BLUMMING.—GRAND OPERA HOUSE (Fred Wolkau, Jr., mgr.): Paderewski played 8 as only he can play to the largest and most fashionable audience and accorded the cheering audience five encores. The recital was given under the auspices of the Amateur Musical Club, which deserves great credit for bringing this matchless artist to this city. Tim Murphy, accompanied by Dorothy Sherrod and a capable co., presented for the first time here when a Man Marries to a large audience. Mr. Murphy is a great favorite in this city, and deservedly so. Between the acts Mr. Murphy gave an excellent imitation of Sir Henry Irving. Grace Van Studdiford and a large and strong co. 10, including a good orchestra, gave the De Koven co. 10, Red Feather, to a good sized and enthusiastic audience. The presentation as a whole was the best opera or musical comedy given here this season. Al Leach and Three Rosebuds 11 in Girls Will Be Girls; large audience; well entertained; principals and chorus work hard to please and succeed. Himmelman's Imperial Stock co. 13-16. Plays: Lost Paradise, To Be Buried Alive, Back Among the Old Folks, Slaves of the Mine; good co.; fair attendance. Paula Edwards in Winsome Winnie 17. Himmelman's Imperial Stock co. 18. Albaugh Thomas 18. Girl from Coon Hollow 21. Lighthouse by Sea 25. Franz von Vesey's Minstrels 28.—COLISEUM—PEERAGE (Fred Wolkau, Jr., mgr.): Flying Fishers 18; premier acrobats and aerialists of Ringling's Circus; CASTLE THEATRE (Gillingham Brothers, mrs.): Steinlel Trio and Ada Adams 19; third artists' recital under management of Chicago Musical Bureau.—ITEMS: Mary Karr, of the Girls Will Be Girls co., formerly resided in Heyworth, a suburb of this city. A large delegation from that place gave her a hearty welcome on the 11th. She received a number of handsome floral pieces.—The Flying Fishers (Charles and Clyde Noble, of the city), premier aerialists, who have been spending the Winter at their home in this city, will rejoin Ringling's Circus in Chicago on the 27th, for the season of 1905.—Lulu Bishop, formerly of this city, is now playing with Mary Manning in Nancy Star.

DANVILLE.—GRAND OPERA HOUSE (W. L. Kelley, res. mgr.): Billie B. Van in Errand Boy 8 had a well filled house. Van will be ill and did not appear, his part being satisfactorily rendered by an understudy. Charles H. Yule's Devil's Auction 10 drew a very large audience; good performance. Murray and Mack 11 did good business, but gave poor entertainment.—MEMORIAL HALL, SOLDIERS' HOME (W. L. Kelley, mrs.): Murray and Mack 10, matinee and evening; theatre filled; performance poor. This is last performance of season at Memorial Hall.—WESTVILLE OPERA HOUSE (John Andrulis, mgr.): Uncle Josh Spruceby 12; good business.—ITEMS: Homer Tilton's Players, under direction of L. A. G. Shoaf, of Shoaf's Opera House, Paris, will open first week in August at Paris. Repertoire: Land of the Living, Cherry Tree Inn, Blue Grass of Old Kentucky, The Heart of a Woman, An Indiana Romance, True Hearts of Ireland, Working Girl's Wrong, Little Red Riding Hood, and Convict 339.—Murray and Mack will band at Walnut Street Theatre, Cincinnati, Saturday.—Mrs. Delaney of Newport co., headed by the Elmire Sisters, disbanded at Alton 13. The performers all had sufficient funds to reach home.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George W. Chatterton, mgr.): Billy B. Van in Errand Boy 6; failed to please; fair business. Howe's Pictures 7; fair house; satisfaction. My Wife's Family 8; fair co.; amused good business. Grace Van Studdiford in Red Feather 9; full house; satisfaction. Girl from Kay's 10; fair co.; pleased good house. West's Minstrels 11 pleased fair business. Girls Will Be Girls 12 amused good business. Berry Stock co. 13-16. James K. Hackett 17. Winsome Winnie 18. Mrs. Delaney of Newport 18. Peerage's Minstrels 20. For Mother's Sake 21. Lighthouse by Sea 23.—ITEM: Henry Blossom, Jr., Alfred Robyn, and George Van Studdiford were in city 9 to witness rehearsal of new opera written by Messrs. Blossom and Robyn, to be used by Grace Van Studdiford next season.

EAST ST. LOUIS.—BROADWAY THEATRE (H. Hill, mrs.): Al. Leach and Three Rosebuds in Girls Will Be Girls 5 pleased good houses. Dr. Jekyll and Mr. Hyde 8; fair attendance. East Lynne 11; good attendance and co. Trip to Africa 12; S. R. O.; good co. For Mother's Sake 17. Heazlitt Trio and co. 18, matinee. Romance of Coon Hollow 19. Kingsley-Russell co. 20-25; repertoire. Held in Crime 26. Local attractions 28, 29. Girl and Bandit 4. April 2. ITEM: The show is now successfully running under management of Fred and Burch, who have overhauled and reconditioned their Westerville, Ill., Commercial Club are having built theatre building for Pedley and Burch, to be ready for Fall bookings.

PEORIA.—GRAND THEATRE (Chamberlin, Harrington and Co., mrs.): Heart of Maryland 8; good co.; appreciated by good house. My Wife's Family 9; excellent; fair audience. Tim Murphy in When a Man Marries 10; good; fine attendance. Grace Van Studdiford in Red Feather 11; one of best operas this season; huge attendance matinee and night. West's Minstrels 12; good; big house. Girls Will Be Girls 13; gave much pleasure to large audience. Show-Gun 14; packed enthusiastic house; co. and show first-class. Railrod Jack 17. Race for Life 18.—ITEM: Joliet has recently been added to the Chamberlin-Harrington Circuit.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., mrs.): W. L. Bush in When a Man Marries 7 delighted good house; co. well balanced; satisfaction. Happy Hooligan 9; good business; pleased. Maloney's Wedding 10; drew large house. Heart of Maryland 11, matinee and night, to heavy business; strong co. and play; enthusiastic audience. Lost in New York 12 at popular prices pleased large houses. Girl from Kay's 13 drew good sized audience; clever performance; well staged and costumed. Twelfth Night 15. James K. Hackett 16. Mademoiselle Schumann-Heink in Love's Lottery 18. For Mother's Sake 19. Murray Stock co. 20-25.

LINCOLN.—BROADWAY THEATRE (George W. Chatterton, res. mrs.): Homer W. Alvey, res. mgr.): Girls Will Be Girls 9; fine show; good house. My Wife's Family 10; good; poor house. A count of too many attractions preceding. Howe's Pictures 11, matinee and evening; good houses and first-class attractions. Murray's Comedians opened 13 to big house; satisfaction. Trip to Africa 16. Berry's Stock co. 17. 18. Gordon and Murray 20. Dr. Jekyll and Mr. Hyde 21. For Mother's Sake 22. Great Eastern Stock co. 23-25 canceled. Chinese Honeymoon 24. Uncle Josh Spruceby 27.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, mrs.): Girls Will Be Girls 6; capacity house; well pleased. Miles Berry Stock co. 7-12; weak co.; fair business. Plays: For Love and Honor, Miner's Daughter, Mrs. Delaney, Family Affairs, and Edith's Burial. Mrs. Delaney of Newport 12; two good houses; fairly pleased. Busted Life 13. For Her Sake 18. George Primrose's Minstrels co. 14. Uncle Josh Spruceby 20. Lighthouse by Sea 21. Why Women Sin 26.

ROCKFORD.—GRAND OPERA HOUSE (George B. Peck, mgr.): Music Comedy 8-11; good business. Plays: Just Plain Folk 12; Down in the Farm 13; Running for Office, Under Two Flags, and The Scout's Revenge. Kylie Bellew in Raffles 10 pleased crowded house. Tim Murphy 15. A Trip to Africa 18. Madame Schumann-Heink 20. Uncle Josh Spruceby 22. J. H. Stoddart 23. The Jeffersons 23.

JACKSONVILLE.—GRAND OPERA HOUSE (G. W. Chatterton, mrs.): Devil's Auction 6; large and pleased audience. Billy B. Van in Errand Boy 7. Girls Will Be Girls 8; fair; good house. Girls Will Be Girls 9; fine performance; light house. Howe's Pictures 10 pleased small house. Girl from Kay's 11 pleased fair house. Trip to Africa 15. Berry Stock co. 16-18. Paula Edwards 20.

DECATUR.—POWERS OPERA HOUSE (J. F. Given, mrs.): Devil's Auction 7 pleased good house. Girl from Kay's 9 to fair business. My Wife's Family 11; good performance; fair attendance. Trip to Africa 14. Sho-Gun 15. Schumann-Heink 17. James K. Hackett 18. Elmire Sisters in Mrs. Delaney of Newport 21. Chinese Honeymoon 23. Lighthouse by Sea 24. Holy City 25.

CANTON.—GRAND OPERA HOUSE (F. B. Powell, mrs.): Heart of Maryland 9; ably presented to large audience. Girls Will Be Girls 10; fine co.; fair audience. Jack Bessey Stock co. 13-18; good co. and business. Plays: Lost in New York, London Mystery, Police Inspector, Lost Empire, Messenger Boy, The Sailor. For Mother's Sake 23. For Her Sake 25.

KEWENEY.—MCCLURE'S OPERA HOUSE (F. D. McClure, mrs.): Himmelman's Stock co. 6-11. Plays: Lost Paradise, To Be Buried Alive, Back Among the Old Folks, Slaves of the Mine, King of the Desert, Roanoke, and East Lynne; packed houses; pleased. Hi Henry's Minstrels 13. Holty Toly 20. Ruined Life 25. Hans Hanson 28. The World 29.

MONTMOUTH.—PATTER OPERA HOUSE (H. B. Webster, mrs.): Heart of Maryland 6; excellent co.; large and enthusiastic audience. West's Minstrels 8 pleased fair house. Joshua Simpkins 10; fair house; unsatisfactory. Happy Hooligan 11; fair performance.

and business. Hi Henry's Minstrels 14. Ben Greet's Players 15. Twelfth Night 17. For Mother's Sake 24.

AURORA.—OPERA HOUSE (H. E. Grappp, mrs.): Girl and Bandit 7; excellent performance 9. Captain, Manager, Grappp's, Chamberlin co. 11-12 presented following bill: Post and Crawford, Chinese Lawson, Devore and Curtis, George Stewart, Emily Waite, and the kinodrome; fair business. Uncle Josh Spruceby 13. Winsome Winnie 14. Helen Grantley 17.

SOUTH CHICAGO.—CALUMET THEATRE (John T. Connors, mrs.): Calumet Stock co. presented Shamus O'Brien successfully to good houses 12-18. Wedding Bells 19-25.—ITEM: Peter E. MacNamee, who was with Countess Elsie De Tourney last season, is at home on a vacation.

OTTAWA.—FARRELL'S THEATRE (T. B. Farrell, mrs.): Man from Sweden 13; poor business. Helen Grantley in Her Lord and Master 18.—ITEM: Manager Farrell sold theatre 11 to Chamberlin, Harrington and co., of Illinois-Iowa Circuit. It will be remodeled and refitted for next season.

ROCK ISLAND.—THEATRE (Chamberlin, Kindt and Co., lessees): Happy Hooligan 7; fair house. Hi Henry's Minstrels 12; excellent performance; good business. Ben Greet's co. in Much Ado About Nothing 18. Holty Toly 19. World 26. Me, Him, and I 27. Peck's Bad Boy 29.

PRINCETON.—APOLLO OPERA HOUSE (Thomas B. Henderson, mrs.): Chamberlin's Minstrels Feb. 27 pleased to packed house. Beggar Prince 2; good co.; small house on account of storm. Breezy Time 24. Hans Hanson 29. The World 30. Next Door April 3.

JOLIET.—THEATRE (William C. Hulshizer, mrs.): Man from Sweden 14. Paula Edwards in Winsome Winnie 15. Chinese Honeymoon 19. Schumann-Heink Opera co. 21. Mrs. Delaney in Newport 23. Rays in Down the Pike 25.

HOPESTON.—NEW MCFERRIN THEATRE (A. L. Knox, mrs.): Royal Chef 3; best attraction of season; large and enthusiastic audience; business good. Paula Edwards in Winsome Winnie 16. Mabelle Church 17 (auspices M. H. C. Club). Holy City 29.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, mrs.): Man from Sweden drew large and well pleased house 12. Caught in the Web 16. John A. Larkins in Trip to Africa 17. Helen Grantley in Her Lord and Master 19.

MORRISON.—AUDITORIUM (Lewis and Skelly, mrs.): Frank E. Long Stock co. 6-11 in Father and Daughter, My Partner, Across the Desert, Japanese Recruit, Wife's Peril, Rip Van Winkle, Hearts of Gold; business bad; co. very unevenly balanced.

FREEPOR.—GRAND OPERA HOUSE (A. C. Knorr, mrs.): Alphonse and Gaston 6; poor house; poor co. Buster Brown 7; packed house; co. good. North Brothers Stock co. 13-19. Tenderfoot 17. Holty Toly 23.

OLNEY.—HYATT'S OPERA HOUSE (E. Z. Bower, mrs.): Adelaide Thurston Feb. 25 canceled. English Daisy 2 at advanced prices pleased big business. Ingmar 11; fine performance; deserved better business. Lyman Twins 14. Holy City 21. Roney's Boys 30.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, mrs.): Howard-Dorset co. 6-11. Plays: Opening the Giant Mine, Man from Mexico, Trip to Bombay, Why Jones Left Home, Grit the Newsboy, in Her Lord and Master 19.

VALPARAISO.—MEMORIAL OPERA HOUSE (A. F. Heineman, mrs.): Coeds' Comic Opera (local) 3-4; capacity; U. T. C. 8; turned away 200 people. Darby Aroon 17. Beggar Prince 20. Holty Toly 27.

FRANKLIN.—OPERA HOUSE (L. Zeppenfeld, mrs.): Faust 13. Robert Downing in Gladiator and Toadies 17. Down by Sea 27. Romance of Coon Hollow April 4.

DECATUR.—ROSSE OPERA HOUSE (J. W. Besser, mrs.): Robert Downing 14; good house; fairly pleased. King of Tramps 20. Denver Express April 2. Down by the Sea 7.

HAMMOND.—TOWLES OPERA HOUSE (James Windham, mrs.): U. T. C. 12 pleased large audience. Davidson Stock co. 13-19. Our Pastor 26. Holy City April 2.

KENDALLVILLE.—BOYER OPERA HOUSE (A. M. Boyer, prop.): Isle of Spice 9; packed house; best performance ever given here. Why Girls Leave Home 28. Irish Pawnbrokers 20 canceled.

FAIRFIELD.—GRAND OPERA HOUSE (Lou Thom, mrs.): Royal Slave 10; pleased good house. Russian Spy 28. Taming of the Shrew April 10.

NOBLESVILLE.—WILD'S GRAND OPERA HOUSE (L. Wild, mrs.): Romance of Coon Hollow 18.

PORTLAND.—AUDITORIUM (W. H. Andrews, mrs.): Irish Pawnbrokers 23 canceled. Coon Hollow 30. Down by the Sea April 6.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, mrs.): Billy Van in Errand Boy 10 pleased good house.

NEW HARMONY.—THRALL'S OPERA HOUSE (A. E. Fletageot, mrs.): Holy City 20.

## INDIANA.

MARION.—INDIANA THEATRE (E. L. Kinneman, mrs.): Isle of Spice 3 was greeted by a large and enthusiastic audience that pronounced the entertainment one of the best seen here. Arizona 4 brought out two large audiences and gave a good performance. Gentleman from Indiana 16. Girls Will Be Girls 17. Howe's Pictures 19. Girl from Kay's 23.—THE GRAND (E. L. Kinneman, mrs.): The vaudeville entertainment offered 10, 11, was fairly well patronized, but the picture machine failed to work satisfactorily, and the audience was a bit disappointed.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mrs.): Adelaide Thurston and good co. in Polly Primrose pleased good business 8. William Faversham in Letty 10; splendid production; good house. Kylie Bellew in Raffles 16.—AUDITORIUM (Harry G. Sommers, mrs.): Message from Mars 8; fair house. Margaret Anglin in Zira 11 pleased good house; excellent supporting co. Edna May in School Girl 14; large house. Edward Morgan in Gentleman from Indiana 18.

TERRE HAUTE.—THE GRAND (T. W. Barhydt, Jr., mrs.): Royal Chef pleased fairly good house 6. Paderewski played to crowded house 7. Girl from Kay's 8 disappointed fairly good house. Murray and Mack in English Daisy pleased good house 9. Uncle Josh Spruceby pleased good houses 10, 11. Jack Hoefler Stock co. 13-15, 17, 18, 20-25. Vladimir Pachmann 16. Vesey (Hungarian violinist) matinee 21.

LOGANSPORT.—DOWLING THEATRE (J. E. Dowling, mrs.): Chinese Primrose 3 pleased capacity; Chinese Primrose with Adelaide Thurston 6; established with Polka Primrose 7. Wm. W. Minstrels 15. Girls Will Be Girls 18. Madame Schumann-Heink Opera 22. Gentleman from Indiana 24. Mason and Mason in Fritz and Snitz 28. Robert Fitzsimmons 31. Shore Acres April 7. Winsome Winnie 8.

GOSHEN.—IRWIN OPERA HOUSE (Frank J. Irwin, mrs.): Uncle Josh Spruceby 9; large attendance; fair satisfaction. Daniel Sully 17 (return date). Davidson Stock co. 27-April 1. 1.—ITEMS: Fairy Plumb has left Leroy Stock co. and is here visiting her parents.—Col. J. M. Wood, of Chicago, is in the city drawing plans for the new opera house to be built by the Sanders, Hay and Nellie Company.

FORT WAYNE.—MASONIC TEMPLE THEATRE (Frank E. Stander, mrs.): Babes in Toyland 6; packed houses; good production. Daniel Sully in Our Pastor (return engagement) 7; good house; good co. Isle of Spice 8; excellent production; packed house. William Faversham in Letty 11; packed house; excellent co. and play; enthusiastic audience.

FRANKLIN.—BLINN THEATRE (E. Langebrake, mrs.): Irish Pawnbrokers 2; packed house to large house; co. good. Our New Minister 13; large audience; well pleased. Same attraction plays return 20. Romance of Coon Hollow 20. Strollers 24. Van Auskin's Tailor Girl 27. Way of Transgressor 30. Holty Toly 31.

HUNTINGTON.—NEW HUNTINGTON THEATRE (H. E. Rosebridge, mrs.): Isle of Spice 7 played to well pleased house; best musical comedy of season.

BELLEVILLE.—CRAWFORD THEATRE (E. L. W. Bell, mrs.): Kylie Bellew in Raffles 8; well pleased; satisfying performance; capacity. Al. G. Field's Minstrels 10; highly pleased. S. R. O. Hoosier Girl 11; fair co. and business. Toler Auditorium (H. G. Toler and Son, mrs.): Korak Wonder co. closed 10 week's engagement, playing to capacity almost every night. Plays: A Wicked Woman, Moths, Oliver Twist, and Ten Nights in a Bar Room.

WICHITA.—CRAWFORD THEATRE (E. L. W. Bell, mrs.): Kylie Bellew in Raffles 8; excellent co. and business. Marriage of Kitty 9; excellent co. and business. Miss Law 16; recital.—PATT'S OPERA HOUSE (A. B. Beall, mrs.): Barney Gilmore in Kidnapped in New York 12 pleased crowded house. Charles Breckinridge Stock co. opened week's engagement 13 in Nebraska.

CRESTON.—TEMPLE GRAND THEATRE (Carl Daubert, mrs.): Marriage of Kitty 9; fair business; excellent co. and Miss Law 16; recital.—PATT'S OPERA HOUSE (A. B. Beall, mrs.): Barney Gilmore in Kidnapped in New York 12 pleased crowded house. Charles Breckinridge Stock co. opened week's engagement 13 in Nebraska.

INDIAN TERRITORY.

LEHIGH.—BLIUO THEATRE (Boone Williams, mrs.): Isle of Spice 9; poor entertainment and business.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mrs.): Helen Grantley in Her Lord and Master 8; average business; attraction fair. Dodge and Bowman Amusement co. 14. Tim Jeffersons in The Rivals 20. Iowa Falls Military Band benefit 30.—ITEMS: The Elks' at Waterloo have been without a permanent home since fire destroyed their lodge and club room last June, and are now considering a proposition of \$40,000, which will give them the controlling interest in one of the finest business blocks in that city.—Fred Buchanan, the well-known Des Moines singer, has secured a five-year lease of the Lyceum Theatre, the new playhouse in East Des Moines, and will conduct the same as a vaudeville house, operating it in conjunction with his Bijou on the West Side and Ingersoll Park. He gains possession of the Lyceum, which was formerly the Mirror, on Sept. 1.

DES MOINES.—FOSTER OPERA HOUSE (William Foster, mrs.): Kylie Bellew in Raffles 8; well pleased; satisfying performance; capacity. Al. G. Field's Minstrels 10; highly pleased. S. R. O. Hoosier Girl 11; fair co. and business. Toler Auditorium (H. G. Toler and Son, mrs.): Korak Wonder co.





Tell Taylor is singing his new ballad, "Remember," with much success in The Great Barn Dance, a new vaudeville act.

Adela Rafter is meeting with success singing Frank D. Bryan's new march song, "It Makes Me Think of Home, Sweet Home."

Benjamin Haggord Burt has placed his new song, "A Thousand Miles from Land," with Alec. Clarke, who will feature it in the production of The Earl and the Girl.

Parkie Hunter and Vess Osman, banjoists, are featuring "The Sweetest Girl in Dixie" and "The Golddigger," both published by Jerome H. Remick and Company.

The De Vean Twins, whose dancing has won them a host of admirers all over the country, are singing, "Sadie, My Dandy Lady," with success. They never fail to score with this song.

Mayme Remington, playing the Proctor circuit, is featuring "Alexander" and "Abraham," by Sterling and Von Tilzer.

John King, with Lew Dockstader's Minstrels, is making a favorable impression with "What's the Matter With the Mail?" the new coon song by Fred J. Hamill and Percy Wenrich.

A large number of prominent orchestras throughout the country are using "Slippery Day," a novelty two-step, and the publishers, Golding Music Company, are daily in receipt of excellent reports of this number.

"On the Farm in Old Missouri" is being featured by a great many high-class illustrated singing acts, by the publishers, Continental Music Company, are highly gratified with the impression made by it. The slides to this song are very pretty, and are appreciated by singers as well as the public.

Dockstader's Minstrels are featuring "Slippery Day," a novelty two-step, published by Golding Music Company. This number is being used by cake-walking, buck dancing and acrobatic acts.

A song that is making friends, and one that is rapidly becoming popular in the West, is "Nita," a ballad of the South, published by the Tolbert R. Ingram Music Company, Denver.

The Six Musical Cutys, at Keith's Union Square last week, were the recipients of much applause for their rendition of "Tommy," the new song published by G. W. Setchell.

The Bernsteines, well known in vaudeville, are now playing numerous dates in the West. They write the publisher, Leo Feist, that they are making a splendid impression with "Eddie, Eddie, Eddie, Oh," by Feist and Corin.

Julie Mackey, who has been singing "Good-bye, My Lady Love," in London, exclusively, and who is now in this country, is making a feature of this song, as she sang it in London at over 300 performances. She will also feature "I'm Trying So Hard to Forget You" and "It Makes Me Think of Home, Sweet Home."

Joe Hart and Carrie de Mar are meeting with great success in their new musical comedy, "Mama's Papa." The leading musical numbers are "My Blushing Rose," "My Filipino Belle," and "Four o'Clock on Broadway."

Marquerine Starr, the feature singing act at Keith's Theatre, with the Albee stock company, Pawtucket, R. I., is scoring with Williams and Van Alstyne's ballad, "In the Shade of the Old Apple Tree." She will continue to make a special feature of this song.

Harry Newman's song, "Alone," is always well received where a high-class ballad with a tuneful melody is appreciated. It is making a good impression wherever sung. Published by Continental Music Company.

Grace Delmore, with the Harry Bryant company, is featuring "Tommy," by Taylor and Ramsay, and "Remember," by Tell Taylor, two Setchell publications.

Madame Slapoffaki, during her coast tour, made a feature of "I'm Trying So Hard to Forget You" and "It Makes Me Think of Home, Sweet Home."

The Foley Boys, known as the protégés of George Primrose, the famous minstrel, are meeting with success in the Eastern vaudeville houses with their dancing. The musical numbers they are using, which include Cole and Johnson's coon song, "Lazy Moon," and an intermezzo, entitled "A String of Pearls," are well suited to their act.

Carl Hand, musical director with the Rose Hill Folly Company, has just put on two new numbers, "In the Shade of the Old Apple Tree" and "Farewell, Mr. Abner Hemingway." Published by Jerome H. Remick and Company.

"Ain't Anybody Ever Going to Buy?" by Burt Green and Searle Allen, is being featured by Tascott, who says this song is one of the best encore winners he has ever used. "I Ain't Got No Money" is being ably handled by Etta Williams this season. She intends to keep this song in her repertoire, as it is suited to her act. The other songs published by the Theatrical Music Supply Company that are meeting with success are, "Foolin' You," "My Own Sweet Madeline," "Just for My Sweetheart's Sake" and "If I Could Only Read Your Heart."

Maxwell and Dudley are featuring with success "Mayday" and "Down Where the Suwanee River Flows," two songs from the Harry Von Tilzer catalogue, and will continue to use them.

Fred J. Hamill is soon to appear at the New York Theatre. He will sing his own songs, prominent among which is "What's the Matter With the Mail?" a song that is making rapid strides toward popularity.

Eugene Ellsworth's Filipino intermezzo, "Luzon," continues to be a feature of prominent orchestras all over the country.

The Theodore Morse Trio are still featuring "Good-bye, Sis," with success. It is published by F. B. Haviland and Company.

The Isle of Bong Bong, a new musical comedy which opened at the La Salle Theatre, Chicago, last week, is proving to be one of the most successful productions put on at this theatre. Charles K. Harris will publish the music.

Nettie Nelson, with the Trans-Atlantic Burlesques, is featuring "Honey, I'm Waiting," which is the only interpolated number used. It is ably handled by Miss Nelson.

Joe Natus, with the Dockstader Minstrels, is receiving encores singing Tell Taylor's new ballad, "Remember." Carroll Johnson, with the same company, is scoring with "Sylvie." Both songs are published by G. W. Setchell.

Alfred Solman's new song, "Little Girl, You'll Do," is one of the successful numbers in The School Girl, as sung by Mr. Andrews. This song will also be introduced in The Dangerous Maid production, which opens at the Herald Square Theatre, New York, April 15. It is published by Jos. W. Stern and Company.

Amy Butler, playing Watson's Cozy Corner, Brooklyn, is successfully featuring "Abraham" and "Every Little Bit Helps," from the Harry Von Tilzer catalogue. She says these are the two best encore producers she has ever used.

Warren and Gardner are featuring "Honey, I'm Waiting," by Feist and Barron. A letter from Mr. Warren states that he is well pleased with the way the song is received, and will continue to use it.

Fenelon E. Dowling, composer of the "Buster Brown" song, and Solamet Dodge, instructor in vocal expression, have just completed a new march song. It will be published by the Theatrical Music Supply Company.

Lydia Barry, of Felix and Barry, is featuring with success Frank D. Bryan's "It Makes Me Think of Home, Sweet Home." Published by Charles K. Harris.

The Pickaninny Band, the feature of Old Kentucky, are playing "Karama" and "Uncle Sammy," and are using "Honey, I'm Waiting," as an entrance number. All are published by Leo Feist.

Violette Mascotte, stage director of the stock company at the Howard, Boston, reports success with Williams and Van Alstyne's new ballad, "In the Shade of the Old Apple Tree," which she uses with slides. She has decided to feature this ballad the rest of the season; also Jerome and Swartz's coon song, "Farewell, Mr. Abner Hemingway." The above songs are published by Jerome H. Remick and Company.

Tascott, at Pastor's this week, is featuring Sterling and Von Tilzer's new coon song, "Abraham."

Marian Garrison will feature Evans and Shields' song, "You're the Sweetest Flower That Grows in Tennessee," which had been held in restriction during the run of "In the Good Old Summer Time." It is in much demand, and will no doubt become as popular as "Come Take a Trip in My Airship" and "In the Good Old Summer Time," by the same authors.

## MUSIC PUBLISHERS.

### THE CHAS. K. HARRIS HERALD

## MUSIC PUBLISHERS.

*Devoted to the Interests of Songs and Singers.*  
Address all communications to  
CHAS. K. HARRIS, 81 W. 21st St., New York.

Vol. II. NEW YORK, March 25, 1905. No. 2

There comes a time in the music business when prominent singers do not know what to sing in the way of a popular ballad. Those singers who make a feature of ballads anxiously wait for the advertisements from time to time for something to appear by a prominent writer, wherewith they can meet with success throughout the country, and they are now all happy, as such a song is now within their reach in "I'M TRYING SO HARD TO FORGET YOU," successor to the famous "I've a Longing in My Heart for You, Louise," and "I'M WEARING MY HEART AWAY FOR YOU."

The proof of this statement lies in the fact of the tremendous success made by James B. Bradley, with Dockstader's Minstrels, at the Grand

Opera House, New York City, last Saturday evening. It is needless to say, as all singers in the minstrel business know, that there are times when a good singer cannot always sing a good song, if he wishes to, for more reasons than one, but we know in this case a good singer found a good song, and through the courtesy of Mr. Wilson, manager, and Mr. Lew Dockstader, proprietor of Dockstader's Minstrels, with no strings attached, this singer created a positive sensation, as will any singer, be it in a minstrel show, vaudeville theatre, repertoire company, or in a concert hall. It is good enough for the greatest singer in the land, who have been mentioned heretofore in these columns, and it is good enough for anybody in the professional stage.

If you, who read these columns, have never seen a copy of this song and you are entitled to courtesies, legitimately, do not hesitate; get it, and the song will speak for itself.

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## MUSIC PUBLISHERS.

### THE BALLAD SUCCESS OF THE COUNTRY.

## "IN THE SHADE OF THE OLD APPLE TREE."

By WILLIAMS and VAN ALSTYNE.

Featured this week by  
The Empire City Quartette,  
Orpheum Theatre, Brooklyn.

Kelly and Violette,  
Keith's Theatre, New York.

Brown, Harrison and Brown,  
Pastor's Theatre, N. Y.

Smith and Fuller (Jennie St. George),  
Hyde & Behman's, Brooklyn.

and all recognized singing acts in vaudeville, which we shall mention in later issues in this space.

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In answering these advertisements please mention  
THE MIRROR.

## ENGAGEMENTS.

Albert Andrus, as leading man for the Eugene Blair Stock company.

Robert H. Schaffer, for his scenic production of Just Before Dawn: Blanche Shirley, Helene Carroll, Lillian Daven, Sully Guard, Frederick Harris, James McDuff, Witter J. Baxter, Edwin A. Morris, Joseph Lawrence, Francis Pierlot, Edward Price and Bert K. Wilbur for advance.

J. O. Fenton, specially engaged to play the part of Uncle Cesaire in Sapho with Eugene Blair.

Daniel Jarrett, by Virginia Harned, to originate a principal character part in The Lady Shore.

Joseph Coyne, for an important comedy role in The Rolling Girl, that will follow the engagement of Blanche Walsh at the Herald Square Theatre.

Marion L. Shirley, for the part of Bertha in The Cricket on the Hearth, under the direction of the Theodore Buckley Agency.

Alma Kruger, through Wales Winter, for the Queen, with the Sothern-Marlowe company.

Helen Vassar replaced Edith French in Education of Mr. Pipp, Monday. Miss French goes with the Heir to Hoaral company.

B. J. Kelly, for the Sothern-Marlowe combination for next season.

John Stepping, with Henrietta Crosman's company.

Mitchell Ingraham and Kathryn Van Esse, for the Mabel Paige company.

Louise Drew, for Robert Edeson's company, to play Molly Livingston.

Ethel Tillison (Mrs. C. E. Hart), for C. B. Whitney's Show Girl company (No. 1), to play Payne, the soprano role.

Louise Fraser, formerly of Huber and Nasher company, for the Fluke stock company.

Beatrice Shewbrook, who closed with R. A. Hank's Little Outcast company at Christmas time, was specially re-engaged to play the title role, "Bob," Sunday night at Waukegan, Ill., and was enthusiastically welcomed by the audience.

Mrs. Ida Jeffreys Goodfriend, who has not been seen on the stage for many seasons, for an important role in F. C. Whitely's The School for Husbands, which will be produced at Wallack's April 3.

Edward Mawson, to support Virginia Harned in The Lady Shore.

Herbert K. Betts, leading man and stage director of the new Orpheum Theatre stock company, New York City.

For Simple Simon Simple, the new Brown-Wood musical comedy, Howard and Bland, for the leading comedy and soubrette roles, and William H. Mack and his wife, Mae Phelps, for the eccentric comedy and prima donna roles. The piece will be produced at the Park Theatre, in Philadelphia, early in May.

Dramatic made through the Matt Gray Musical and Dramatic Agency: Bessie Davis, Joe Stuart, Bill Selby, Pauline Fuller, Marlowe Temple, Etta Jewell, Cecil Spencer, Jeanette McDonald, Violet Dupont, Stella Ozier, Blanch Crosby, Helen Douglas, Walter Liebman, Charles Jones and Robert Cone, for Elmer Vance's Girl and the Moon company; Eddie Darcy, for the Bushy Barley company; Whitney Bunting, for the Bushy Barley Girl company; John Chapman, Mrs. E. Powers McKee and C. McCallan, for B. C. Whitney's Show Girl company; Gail Crandall, Margaret Larkin, Nan Davies, Gertie Ford, May Wheeler, T. Cruthwell, for Fred C. Whitney's Piff, Paff, Pouf company; Maud Muller (soubrette), Miss Manston (prima donna), for the Isle of Spice; Gertrude Lilly, Maud Jennings, Beatrice Barnes, for the Maid and the Mummy company; Della Niven, for the Marriage of Kitty company; Lillian Seamon, Josephine Lloyd, Blanch Baird, Anna Beller, Selma La Salle, Lilly Bell Brown, for the Country Girl company; Eddie Rooney, Gertie Moyer, Hazel Temple, Francis Adams, Dales Palmer, Dorothy Dumont, Sadie Douglas, Helen Lawton, Florence Tyler, Bertie and Helen Douglass, for Will Block; Blach Lund, for the Yankee Consul company, and Albert Hoggs, as advance agent with Brennan's Ghosts company.

Aubrey Hoyes, for the stock company at the Columbia Theatre in Brooklyn.

## MATTERS OF FACT.

Texarkanna should improve greatly in theatrical business next season as the Court of Appeals has sanctioned the removal of the general offices of the Cotton Belt Railroad to that city from Tyler, Texas, and from St. Louis, Mo. This means an increase in population of over 3,000.

The firm of Hayden and Rowley, theatrical consumers, having dissolved by mutual consent, J. Henry Rowley having a business of his own would be pleased to receive his friends and patrons at his new establishment on Twenty-third Street, opposite Proctor's Theatre.

The German Lilliputians report business good throughout Missouri, where they are now touring, having cancelled all Southern dates. The company will not close, but may go out under canvas for the summer season. The Lilliputian Brass Band is making a great hit under the leadership of George E. White.

Adele Block has been making one of the most striking successes of her stage career in the part of Esther, the widow of File Wheel, Wilcox, in the Lilliputian's production of "The Merchant of Venice." She was recently presented between the acts with a costly diamond bracelet, showing the appreciation of San Francisco friends.

Kilroy and Britton's An Aristocratic Tramp, which is now in its thirty-second week, has met with success from its opening date, Aug. 14, at Blue Island, Ill., and before closing the season will play Toledo, Chicago, Omaha, Kansas City, Des Moines, and Milwaukee.

Lee Willard, specially engaged for Virginia Calhoun's production of Ramona, has made a pronounced success in the character of Don Felipe.

Helena Frederick, prima donna with The Tenderfoot, has issued a unique advertising idea in the form of a patriotic calendar adorned by two American flags upheld by a huge eagle. In the centre is Miss Frederick's photograph.

The complete productions of Alone in the World and Driven From Home, with a full line of lithographic printing, is offered for lease for next season 1402 Broadway.

The plays of the late John Fowler are exclusively produced by the Empire Play Company, located at 1512 Broadway, who offer them for stock, repertoire, or road production. There are numbered some excellent comedies among the Fowler plays.

Tascott, at Pastor's this week, is featuring Sterling and Von

## THE FOREIGN STAGE

## HAVANA.

National Theatre Probable—Vaudeville Successes—Ade and Other Visitors.

(Special Correspondence of The Mirror.)

HAVANA, Feb. 27.

The absorbing questions in both theatrical and social circles just now are: "Will the President sign the bill, passed a few days since by Congress, authorizing the purchase of the old Tacón Theatre, now known as the *Nacional*, and if so, what will be the future policy of the house?"

It seems that the owners of the theatre, a company composed mostly of New York parties, decided that the revenue was not sufficient considering the amount of capital invested, and since they had received offers for the property, decided to dispose of the same. When this fact became generally known local pride began to assert itself, and the idea of disposing of the old theatre, in which nearly all of the great artists visiting Havana had appeared, to be used for other purposes, or possibly to be torn down, was generally resented. The matter was then brought to the attention of the Senators and Congressmen, and a bill was introduced in Congress to purchase the property and convert it into a national theatre. After being considered for several months, the bill was finally passed. It is now awaiting the signature of President Estrada Palma. The purchase price was \$500,000. Since the property was offered some time ago for \$350,000 and subsequently for \$400,000, a howl has gone up in certain quarters as to why the sudden raise in price. The *Havana Post*, the American daily, is out editorially and vigorously opposing the purchase. The consensus of opinion is that the President will sign the bill.

It is more than probable that Ramon Gutierrez, who has so ably managed the theatre for some years, will be retained as manager. It is also very likely that Dr. Lincoln de Zayas, a prominent Government official and spoken of as being slated by the Moderate party for the portfolio of Secretary of Instruction in the new Cabinet now being prepared, will be called upon to add valuable assistance. Dr. De Zayas is a highly cultured gentleman of broad knowledge; as an orator he has no superior here. He is well known in your city: was an intimate friend of the great Booth and is a thorough Shakespearean scholar.

Again Hashim and Levy have made good, having brought down the great Henri French company, which held the boards at the *Payret* for a week, and then went into the interior. A crowded house greeted the organization. It is safe to say that not a single person left the theatre dissatisfied with the evening's entertainment. The star of the company, Mr. French, created quite a sensation, and proved to be the best vaudeville artist that has ever graced our boards. His act was such as to elicit generous applause, which was richly merited. The entire time that he was on the stage. Others were the *Griff* Brothers, in feats of strength on the rings, who did very well and scored. Al. and Mamie Holman, colored song and dance artists; Rose and Willie, pickin' and Master Viola imitating the great American bandmaster, John Phillip Sousa. This company was successful, and the following week went out on the road, when Clivette and his company were brought over. Clivette did some clever things, but did not prove to be the drawing card anticipated by the management. Others were the Prentiss Trio, song and dance artists and acrobats, who kept the audience convulsed with laughter and scored very well. Lee Smythe and Abacco, in high jumping in and out of barrels, were successful. Guille, who is said to have been the great Patti's tenor some years ago, rendered "Celestial Aida," from Verdi's well-known and popular *Aida*, and "Donna e Mobile," from *Rigoletto*, most effectively, and as an encore was heard in "For All Eternity," Knapp and Debonne, knock-about performers, completed the programme.

The return engagement of the young Italian tragedienne, Itala Vitaliani, unfortunately, was not successful, due to the illness of Vitaliani, who only appeared at two performances—that of the opening night and one in the nature of a benefit. The next attraction booked at the *Nacional* is an Italian opera company which met with success recently in San Francisco, and was organized in Mexico.

Hashim and Levy are now arranging to bring over an Italian opera company to the *Payret* at popular prices.

George Ade, who made The County Chairman a national character and was responsible for The College Widow, was recently with us, leaving later for Mexico. Undoubtedly he is hunting for something, possibly "color."

Mr. Wilbur, of the Wilbur Circuit, accompanied by his fascinating wife: Mr. Hurtig, of Hurtig and Seamon, and his brother, a business man of Cincinnati, are now here and are more than surprised at things in general. They ran over from Palm Beach, expecting to return by next boat, but have lengthened their stay by about two weeks.

Friday evening Mr. Hashim entertained at dinner at the *Carabanchel* in a most sumptuous manner Mr. and Mrs. Wilbur, the Messrs. Hurtig, Henri French and wife. A Levy and "yours in the faith." A most delightful evening was spent, and pleasant reminiscences were indulged in. Incidentally, a circuit was referred to, and it is more than probable that beginning next season this (which I have so warmly advocated) will be a fact.

A very large and distinguished audience greeted the final performance of Hashim and Levy's attraction at the *Payret* Sunday night. Henri French and his company having been recalled from the road, thereby making a double bill. All of the acts were applauded, and it was a big night for the management. The honorable Chinese Minister, Nganton Liao, and wife were members of a box party given by your correspondent.

J. ELLIS NORTON.

## NEW ZEALAND.

Successful Dramatic Companies—Tittel Brune to Tour—Interesting Notes.

(Special Correspondence of The Mirror.)

WELLINGTON, Feb. 16.

The Knight-Jeffries Dramatic company concluded a most successful tour of New Zealand at Dunedin on Feb. 11 with a performance of The Lady of Lyons. The tour was a great financial success from start to finish. The William Anderson Dramatic company is at present touring the West Coast with good results. The Woods-Williamson Dramatic company did not make a fortune during their recent tour of the South Island. The Taylor-Carrington Dramatic company are "dodging about" the North Island, and the proprietors continue to manage to put a "few of 'em on their edge" for a rainy day. This combination has been in the colony some two and a half years, and has as yet only played one city engagement.

Some of the companies at present touring New Zealand are: The Williamson-Anderson Dramatic, Woods-Williamson Dramatic, Taylor-Carrington Dramatic, MacMahon's Dramatic, Stephenson's Musical Comedy, J. C. Williamson's Bio-Tableau, Montgomery's Entertainers, Steele-Payne Musicians, the Marvelous Howards, Black Family Musicians, Drake Family Musicians, Fish Jubilee Singers, Captain S. Harden (lecturer), Fitzgerald's Circus, Hyland's Circus, Wirth's Circus and Fuller's Entertainers (four permanent companies). There are a lot of "slide" shows traveling the colony trying to earn an honest crust, but with what success it is hard to tell. It is not bad for a colony with a population of some 850,000 to be able to support so many attractions.

J. C. Williamson's Repertoire Opera company will commence a tour of New Zealand at the Opera House, Wellington, on March 9. It is said the chorus and ballet are much superior to the J. C. W. Royal Comics, and that combination

takes a bit of "rubbing out" in chorus work and dancing.

J. C. Williamson's Bio-Tableau Entertainment did immense business in Auckland, and is now experiencing the same good luck doing the overland towns en route for Wellington.

The sensational attraction of Wirth's Circus is the act entitled Looping the Death Trap, done by Chehaloo, who is said to have been specially imported from America.

Among recent engagements made for the Fuller circuit is a person named Grossi, whose mental telepathy performances are said to border on the marvelous.

Minnie Tittel Brune, the talented American actress who has been the recipient of eulogistic praise from the Australian press, will commence a tour of New Zealand in a few weeks' time. She will be supported by J. C. Williamson's Dramatic company.

George Stephenson's Musical Comedy company will commence a farewell season at the Opera House, Wellington, on Friday evening, which will extend over seven nights, and during which The Rose of the Riviera, The Skirt Dancer, and The Dandy Doctor will be staged. From Wellington the company go to Brisbane for a season, being due to open the Sydney Criterion on Easter Saturday.

The Stephenson Musical Comedy company contemplates shortly going in for comic opera pure and simple, and will make a start with some of the latest English and American successes.

New Zealand theatregoers will not be afforded the pleasure of listening to the American soprano, Elizabeth Parkina, who commenced a tour of Australia at Sydney on Feb. 14. Owing to a prior engagement she has to return to London for the Covent Garden opera season in May. The Australian tour closes at Perth on March 29.

The Wellington City Council has decided that no license will be granted to the Theatre Royal until the recommendations of the Fire Brigade Committee are carried out in their entirety.

Among the plays to be produced in New Zealand during the Tittel Brune tour will be *L'Alion*, *Camille*, *Romeo and Juliet*, *Zaza*, *Theodora* and *Sunday*.

August Van Biene, of Broken Melody fame, will commence a tour of New Zealand at Auckland on March 27.

ANDREW SMART.

## IN BROOKLYN THEATRES.

The attraction at the Montauk Theatre is Eleanor Robson in the title role of *Merely Mary Ann*. The co. supporting Miss Robson includes Frank Mills and Ada Dwyer.

May Irwin appears at the Broadway this week in George V. Hobart's farce comedy, *Mrs. Black is Back*. Among the principals of the company are: Al. S. Lipman, Jane Burby, Frances Gordon, Edgar Atchison-Ely, John G. Sparks and Nick Long.

The Pit will be continued this week at the Majestic. People were turned away last week owing to the popularity of the play. Mr. Lacker's owing to one of the strongest attractions billed at the Majestic this season. There was a souvenir performance Monday night, 20, in celebration of the one thousandth performance.

James J. Corbett, in *Pals*, is the attraction this week at the Grand Opera House. The central figure of the play is an athletic Harvard graduate, and Mr. Corbett in this role has many opportunities to display his physical prowess. Miss Inez MacCormick is seen as heroine, and Hal Davis has the principal comedy part.

Oscar Spooner appears this week in a delightful comedy role as a fisher maiden in Fred Marston's play, *Zip*. No better opportunity has been given her this season, and the Bijou Theatre will be crowded all this week with her admirers. Zip, who has the manners of a girl brought up by the fisher-folk, becomes an heiress, but finding herself unable to dispense with her native customs and manners, often accentuates them to anger her relatives. Harold Kennedy is fortunate in having the part of Jack, a sailor, who guards a care for Zip with the tenderness of a father. Mr. Kennedy portrays the character admirably. Augustus Phillips is the lover who marries Zip when she becomes the heiress, while Ben Wilson, Hal Clarendon, Jessie McAllister and Core E. Moran are happily cast. Many specialties are given, including a sailor's hornpipe by Mr. Kennedy. Claude Tharold continues to sing between the acts.

Northern Lights is vividly portrayed at the Columbia Theatre this week by the Stock Company. The play tells a story of army life in Montana in 1876, during the Sioux uprising, the central figure of which is Swiftwater, a tall-bloated Indian and a member of Yale's famous Four, who plays the part here he has starred in the same role for several seasons. The play requires a large company, and a number of additional people are engaged.

Nelle McHenry is at the Park Theatre this week in her familiar play, *M'Lisa*. Howard Sidney, who plays the part of Juan Winters, is a Brooklynite and appeared here some time ago with Robert Hilliard.

At Corse Payton's Lee Avenue Theatre this week Mr. Payton presents *Rip Van Winkle*. Mr. Payton appears in the title role, while Etta Reed, Payton and Louis Leon Hall have parts suited to their abilities.

Nat M. Wills, in *A Son at Rest*, is at the Folly Theatre. The midget comedian, James T. Rosen, and a chorus of four young women are in Mr. Wills' company.

The Gotham has *Human Hearts*, a play abounding in stirring climaxes. The company is capable and the scenery beautiful.

Hearts Adrift is at the Novelty this week, with an excellent cast and sitters.

The Lyceum Stock company at Phillips' Lyceum have been preparing for a long time the play *Driven from Home*, which is produced this week. Mr. Phillips has secured the original production, and has given it a lavish setting. Emma Bell and William C. Holden are supported by the entire company.

Rose Sydell's London Belles are at the Star Theatre this week. A new two act comedy, *Dazzling Nancy*, with Miss Sydell in the title role, is the special attraction. In the olio are Jack and Bertha Richingers and dancers, Sammie Weber and company in the *Scandinavian Dance*; Weston sisters, boxers and Relyea, exponent of physical culture. The Dina Trout's Troubles is the burlesque this week at the Cooley Corner Theatre, and the olio includes the Imperial Japanese Guards; Jara and Stetson, man-loungers; Barrett Brothers, Irish comedians; Lizzie Purcell, contralto, and Charles Blake, Hebrew comedian.

At the Gavety this week Fred Irwin's entertainers appear in *Sight-Seeing*, and the burlesque is *With a Good Olio*, the burlesque.

The Fortune company appear this week in a comedy called *Peter Pimple at the Seashore*, a mixture of catchy songs and pretty dances. The burlesque. The Milliners includes the whole stock company, and an olio concludes the entertainment. VINCENT KIRK.

## VAUDEVILLE.

Valerie Bergere and her company headed the week's bill at the Orpheum last week, presenting a new act version of Carmen by Marie Doran. The version was of a necessity brief in its telling of the story, and presented the familiar scenes in the Gypsy Camp, the scenic effects of which were well nigh perfection. Miss Bergere's conception of Carmen was somewhat foreign to the accepted character, but pleased her audience, and, in a rather melodramatic finish, called forth hearty appreciation. Harry Keam as Jose, Maud Turner Gordon, Marie Burke, J. Francis Lieb and Charles Diamond, completed her support. Eddie Girard and Jessie Gardner presented their farcical skit, Dooley and the Diamond, and won instant favor, proving a laughing hit. Dida mystified everyone in its second week in an even more successful incarnation. Tom Brown and Siren Neval, in their illustrations, were more entertaining than ever before, which is saying much indeed. Their new drop is deserving of mention, and gives a picturesque finish to their Chinese hit. The three Marceens were very clever in acrobatic work. Raymond and Caverly, as always, scored a laughing triumph; their jokes and songs were up-to-date and highly amusing. Watertbury Brothers and Tenney were well received in their musical sketch. The comedy work of Tenney called for deserved mention. It goes without saying that the Empire City Quartette was an immense hit. The act following *Ruddles* in action marked the work of the Milligan Trio in their clever tight rope walking, which held the audience well until the close of the bill. This week Boston Fadettes, Maggie Cline, Powers Troupe of Trained Elephants, Barrows-Lancaster Company, Bert Leale, Robert Dally and company, Quinlan and Mack, Mayme Remington and Picks, Terley and Aerial Shaws.

Berte Coote and company headed the bill at Hyde and Behman's with their sketch, *A Lamb on Wall Street*, and proved one of the best things we have seen this season. Mrs. Coote made his character most convincing, his comedy of character, however, was not up to par. Guy Hastings and Helen Russell, in his support, proved thoroughly capable. Charles Kannen carried off his full share of the honors. His entrance as a "fair fakir" in being led on by a "cop" whom he bribes for the privilege of selling his wares, and his exit in like manner, caused roars of laughter. George Felix and Lydia Barry presented practically a new sketch, entitled *The Boy Next Door*, and founded on the character that Mr. Felix has made famous. There

is very little plot to it, but it serves for bringing in all the good points of their past efforts, and the introducing of Emily Barry in their combination. The act throughout was exceptionally funny. Lydia Barry's singing and Mr. Felix in his comedy work, and little Emily Barry's capital work, proved an irresistible combination. Monroe, Maca and Lawrence, in the Two Senators, proved a side-splitting group of comedians. There is a good deal of "horse play" comedy, but the one word—laugh—alone expresses it. Cliff Gordon, in a distinguishable "dutch" dialect, continued the comedy and laughter that had preceded in many acts, and won round after round of well-merited applause. Smith and Fuller were well liked, particularly Miss Fuller's playing of the harp. Keno, Walsh and Melrose did some remarkable acrobatic feats, and introduced their new feature, the revolving arch. The latter is original with them, and of great value to the act. The daring bicycle riding of the Four Valdars, and the singing of Bert Allison completed a most enjoyable bill of comedy. This week George W. Monroe, Al. W. Flynn and Lee Errol, Mr. and Mrs. Kary, Mine, Avery Strakosch, Village Choir Quartette, Duffin-Bedey Troupe, Johnnie Carroll, Ferrell Brothers and Irving Jones.

At the Amphion last week were Dan McAvoy,

Rose Stahl and company, Bailey and Madison, Ora Cecil, Vera King, Knox, Wilson, McIntyre and Rice, and Collins and Hawley. This week Mr. and Mrs. Sidney Drew, Charles T. Aldrich, Jules and Ella Garrison, Sixtine Glinsereth, and North Bayes. Doherty's Poodles, Joe Morris, Lew Wells.

Peter Dally and Lulu Girls featured Kreney's bill last week. Others were Madge Fox, "Alexander," Joe Flynn, Rosaires, Wilson and Davis, and Wood and Berry. This week Dorothy Russell, Richard Buhler and company, Nelson-Farnum company, Ziska and King, Two Pucks, Musical Craigs, Adams and Drew, and Delmore and Onela.

## OBITUARY.

Josiah F. Crosby, Jr., known to his numerous friends in the profession as "Joe," died in Chicago on March 15, after a two weeks' illness of typhoid fever, at the age of thirty-six years. Mr. Crosby has had a prominent place in the theatrical business for seven years. For three years he was featured behind the footlights in vaudeville and in comedy, but his tastes ran to the managerial end of the business, and he had lived there no doubt he would have reached the top of the ladder as a play producer. In conjunction with Inez Forman he was one of the most popular headliners in vaudeville, and produced several excellent dramatic sketches. A Duplicate Husband has long been considered one of the best examples in that line. For the past five years he had devoted his entire energy to the management of Inez Forman, and had successfully produced several plays, the last being *Romeo and Juliet*, when Edward Elmer supported Miss Forman. He had also produced an *East Lynne* which was well received in Spring in city theatres would be an excellent piece of property, and had just succeeded in so convincing the managers, when his abrupt taking on of annulled the possibility. Grand Rapids and Chicago were billeted before the truth was known. Joe was a great favorite with all. He was a graduate of Columbia, and had a fine appearance and address. He had a smile for everyone, knew the right thing to do under all conditions, and no matter how poor business might be his arrival in town was sure to popularize the box-office. He was an ornament to the profession, and will be sadly missed by many who would work for Joe than any one else. His remains were interred in the family vault at El Paso, Texas, on March 19, by the side of his father, who died less than a year ago.

Mons. J. Niblo, the old-time clown, better known as "Humpty Dumpty" Niblo, because he was the creator of the part of the mother goose hero in the play of that name, died in Denver, Col., on March 15. He was fifty-three years old and had been thirty-five years before the public. The once famous clown and pantomimist went to Denver in December, 1904, physical wreck, and had never been able since to leave his bed. He was a Frenchman by birth and was named after his pronounced nose. Niblo was trained as a pantomime clown and when he was young he traveled to England, where he created the role of Humpty Dumpty in the original production of that pantomime-comedy. Then he came to America and drifted from the stage to the sawdust arena. He played with all the big circuses East and West. His one great scheme was to get back for a grand revival of *Humpty Dumpty*. For some years past he had suffered greatly from illness and poverty. His family, however, were well off, and a few years ago he moved to England, where he created the role of Humpty Dumpty in the original *Humpty Dumpty* and became a great favorite. He was a physical wreck, and had never been able since to leave his bed. He was a Malay and was eighty years old when he died. He was a Malay and was eighty years old when he died. The twin were long beards of an animal-like appearance, which reached the ground, and on their peculiar, shaved heads were of such ferocious and uncanny aspect that they were dubbed the "Wild Men of Borneo," and for more than sixty years they were the leading attractions in the leading circuses and music halls of the world. They returned to Waltham from the last tour about a year ago. As a result of mingling so much with civilized people the twins had fast, at least, in private life, outgrown the term "wild men," and were more like men of the world, traveled, well dressed, well fed, and perfectly at their ease. There was a strange, almost magnetic bond of sympathy between them in life, which has extended even into death, for Plutano, a few weeks ago, died in Waltham. In the death of Waino, developed a hacking cough, which the doctors fear may result in pneumonia. The symptoms indicate that the malady was induced by purely sympathetic causes. Waltham doctors ponder the case and wonder if it is not likely that in a few weeks the spirit of Plutano, which in life was seemingly so closely linked with that of Waino, will follow to that undiscovered country beyond.

Henry C. Paget, fifth Marquis of Anglesey, born June 16, 1875, died from consumption at Monte Carlo on March 14. His wife, Lillian Florence Maud, daughter of Sir George Chetwynd, to whom he was married in 1898, and divorced within the year, was reconciled to him on his deathbed. The Marquis was the greatest spendthrift in Europe, and after dissipating an estate which brought him an annual income of \$750,000, died owing \$2,750,000. He went to Monte Carlo, it is said, to recoup his fortunes in play roulette by a system which he discovered. In the Winter of 1898 he came to New York to visit Mr. and Mrs. Almeric Hugh Paget. Mr. Paget was the friend of the Paget and sought theatrical folk. He was a statesman and devoted to private theatricals, and began to extensively exploit his talents in this direction immediately after succeeding to the title and estates at his father's death in October, 1898. One of his first acts as a marquis was to turn into a gaiety theatre the beautiful Gothic chapel in his castle, Plasnewydd, Anglesey, Wales. There he, weighed down with jewels, appeared in such performances as *Aladdin* and *Sinbad the Sailor*. Madge Loring, whose New Yorkers will well remember at Koster and Bial's Twenty-third Street Theatre, was a shining light in the gaiety shows. But the Marquis was the great luminary. In a diamond dress, studded with great diamonds, pearls and rubies, he danced a butterfly dance, swinging

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Has been run on Vandeville since first opened four years ago, and enjoys a good clean reputation.

To the right party very profitable terms will be given for a lease. Address, ARTHUR RICKETSON, New Bedford, Mass.

March, 19, 1905.

ED. DRAMATIC MIRROR:

The best Italian-French fifty cent table d'hôte dinner I have ever found in this city is to be had at No. 205 West 34th Street. I have absolutely no interest in the matter, but many persons would be glad to know where they can get a good dinner for a reasonable price.

COL. MILLIKEN.

We want a One Act Musical Play and players for our next dramatic production and concert in April. Opening for other experienced talent in concert line. Write or call 10 to 12 Mondays, Wednesdays, Fridays. NEW YORK PLAYGOERS, 1185 Broadway.

MARY ATHELING closes her season on April 1. She has appeared since last August on one night stands as Parthena in C. H. Holden's production of *Iago*. Address, care MIRROR.

TREASURER AT LIBERTY Wants position for summer and coming season—Would accept Assistant Treasurer. Go anywhere. X. Y. Z., DRAMATIC MIRROR.

AT LIBERTY for Summer Session. Artist. 20 years' experience in getting up productions. Address, 216 Russell Street, Nashville, Tenn.

SCENERY FOR SALE. 4 interior sets—3 drops, handsomely designed. Made for Garrick Theatre Production. Three weeks used. Cheap. Address, L. K., MIRROR.

### MATTERS OF FACT.

The present whereabouts of S. V. Grimes, a one-time advance agent, is wanted by Harry E. Taylor, care Times, Portsmouth, Ohio.

Farrell's Theatre at Ottawa, Ill., changed hands last week, and has been added to the Chamberlain, Harrington and Co.'s circuit of theatres. This firm bought the theatre, as well as the bill posting plant, and intend making a number of alterations in the house for the coming season. The Chamberlain, Harrington and Co. circuit comprises over twenty cities in Illinois and Iowa.

"O. B." care this office, an author of a play which is now in its fourth consecutive season, has a new comedy melodrama for which he wants a financial partner. Time has been promised the play in the big cities.

A cozy little theatre, seating over five hundred, in a city of 75,000, can be rented by any responsible party applying to Arthur Ricketson, New Bedford, Mass. The house has been conducted as a vaudeville theatre since its opening four years ago.

Mary Atheling, who has been featured in Ingomar under C. H. Holden's management, will close her season on April 1. Miss Atheling may be addressed care this office.

A treasurer of experience wants position for the summer and next season. He is willing to travel. X. Y. Z., care this office, is his address.

Vining and Parish have leased the Newport (Ark.) Opera House for the rest of the season, and will remain open, playing such attractions as booked. The managers, which are requested to have their contracts renewed. The new managers are also booking the house for next season.

Repertoire managers are invited to write for open time at Covington, Va., where Manager C. A. Cover has unfilled time in April, May and June at the Marlowe Theatre.

A stock company is to hold down the boards at the Marlowe Theatre, Chicago, Ill., and people versed in this line are wanted to communicate at once with the management.

The Packard Theatrical Exchange, having recently removed from 1346 Broadway, where it has been located for the past ten years, has taken on new life in its commodious quarters at 210 West Forty-second Street, in the heart of the theatrical centre. Mrs. Packard's business has never been better, and her views for the future are optimistic. This Exchange has been in existence for fifteen years. It was formerly located at 47 West Twenty-eighth street for a number of years; from there it removed to 1346 Broadway.

Hoxan's Alley, a vehicle in which Gilmore and Leonard appeared very successfully for several seasons, is offered for certain territory at very low terms to immediate purchaser by address, J. D. Flynn, care B. A. Myers, 134 West Thirty-seventh Street.

A. G. Delamater gives notice in another column that he has settled all bills during his connection with the Typewriter Girl company, and that he holds receipts for all claims.

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### SPECIAL & IMPORTANT!

The Co-partnership heretofore existing between the undersigned and SIDNEY R. ELLIS, under the firm name of YALE & ELLIS, and THE YALE & ELLIS MUSIC COMPANY, has been dissolved, the dissolution to take effect on March 18, 1905. Mr. ELLIS has assumed the contract with AL. H. WILSON from that date.

CHAS. H. YALE.

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## DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday to insure publication in the subsequent issue. Dates must be mailed to reach us on or before that day.

## DRAMATIC COMPANIES.

A BUNCH OF KEYS (Gas Betherup, mgr.): Burlington, N. J., March 21. New Brunswick 22. Morris-  
town 23. Binghamton 24. Orange 24. Paterson 27-29.  
Albany 3-5. New York 10. Kingston 31. Cohoes April 1.  
Albany 3-5.

A COUNTRY KID (H. B. Whittaker, mgr.): Toronto, O., March 21. Wellsville 22. Rochester, Pa., 23. New Castle 24. Sharon 25.

A FIGHT FOR LOVE: Columbus, O., March 20-22.  
Springfield 23. Marion 24. Findlay 25.

A GUILTY CONSCIENCE (Felix Biel, mgr.): Lowell, Mass., March 20-22. Manchester, N. H., 23-25.  
Springfield, March 27-29. Holyoke 30-April 1.

A HIDDEN LIFE (Duluth, Minn.): March 20-22.

A HOT OLD TIME (Gus Hill's): Scranton, Pa., March 20-22. Wilkes-Barre 23-25. New York city 27-April 1.

A LITTLE OUTCAST (Geo. E. Gill's): Westerly, R. I., March 21. Woonsocket 22. Marlboro, Mass., 23. Waltham 24. South Framingham 25. Haverhill 27. Lowell 28. Nashua, N. H., 29. Manchester 30. Concord 31. Laconia April 1. Portsmouth 3. Portland, Me., 4.

A RACE FOR LIFE (Sullivan, Harris and Woods, mgrs.): Chicago, Ill., March 19-23. Indianapolis, Ind., 27-29. Dayton, O., 30-April 1.

A ROMANTIC COON HOLLOW (A. C. Allen, mgr.): Monticello, Ill., March 22. Arcola 23. Paris 24. Brazil, Ind., 25. Attica 27. Bloomfield 29. Bedford 30. Seymour 31. Muncie April 1. Madison 3. Columbus 4. Franklin 5. Anderson 6. St. Marys, O., 8.

A ROYAL SLAVE (Southern; Gordon and Bennett, prop.; D. G. Hartman, mgr.): Danville, N. Y., March 21. Morris 22. Warsaw 23. Leroy 24. Lockport 25. Medina 27. Newark 28. Lyons 29. Clyde 30. Weedsport 31. Geneva April 1. Canandaigua 3. Batavia 4. Penn Yan 5. Cortland 6.

A ROYAL SLAVE (Northern; Gordon and Bennett, prop.; Fred Miller, mgr.): Atlantic City, Ia., March 21. Anoka 22. Cedar Rapids 24. Monticello 25. Manchester 27. Oelwein 28. Clarksville 29. Mason City 30. Anamosa 31. Waterloo April 1. Armstrong 3. Algona 4. Blue Earth 5. Fairmont 6.

A RUINED LIFE (Halton Powell, mgr.): Minonk, Ill., March 21. Washburn 22. Dwight 23. Coal City 24. Kewanee 25. La Salle 26.

A RUINED LIFE (Don Macmillan, mgr.): Marinette, Wis., March 21. Gladstone 22. Manistique 23. Escanaba 24.

A STRUGGLE FOR GOLD (J. Martino, mgr.): Sharon, Pa., March 22. Belle Vernon 23. McKeever 24. Scranton, O., 25. Akron 27-29. Massillon 30. New Philadelphia 31. Mansfield April 1.

A WIFE'S SECRET (Jas. Ford, mgr.): Scranton, Pa., March 20-22. Wilkes-Barre 23-25. Philadelphia 27-29.

AN ARISTOCRATIC TRAMP (Kilroy and Britton, mrs.): Rochester, N. Y., March 20-22. Syracuse 23-25.

ACROSS THE PACIFIC: Philadelphia, Pa., March 20-25.

ADAMS, MAUDIE: Philadelphia, Pa., March 13-25. Boston, March 27-April 1.

ADMIRAL MIDNIGHT: Boston, Mass., March 20-25.

ALLEN, VIOLET: Memphis, Tenn., March 21. 22. Vicksburg, Miss., 23. Shreveport, La., 24. Galveston, Tex., 25. Houston 26. San Antonio 28. Fort Worth 29. Dallas 30. 31. Fort Smith, Ark., April 1. Kansas City, Mo., 3-8.

ALONG THE MOHAWK (B. Victor Leighton, mgr.): Hoboken, N. J., March 20-25. Brooklyn, N. Y., 27-29.

ALPHONSE AND GASTON (Al. Dolson, mgr.): Duluth, Minn., 21. Eau Claire, Wis., 22. La Crosse 23. Stevens Point 24. Wausau 25.

ARIZONA (Main; Wilson S. Ross, mgr.): Pittsburgh, Pa., March 20-25. Detroit, Mich., 26-April 1.

ARIZONA (Eastern; Melville B. Raymond, prop.): Nashville, Tenn., March 20-25.

AT OLD POINT COMFORT: Atlantic City, N. J., March 21. 22.

AT THE RAOES: Columbus, O., March 20-22. Toledo 23-25. Napoleon 27. Hudson, Mich., 28. Hilldale 29. Coldwater 30. Knox, Ind., April 1.

BARRYMORE, ETHEL: Philadelphia, Pa., March 20-April 1.

BELLAMY, KYLER: Hamilton, Can., March 24.

BEN HUR: Louisville, Ky., March 20-26. Detroit, Mich., 27-April 2.

BINGHAM, AMELIA: New York city March 6-indefinite.

BLAIR, EUGENIE (Her Second Life; Geo. A. Blumenthal, mgr.): Albany, N. Y., March 20. Utica 23. Troy 24. Peekskill 25. Hoboken, N. J., 26-29. Trenton 30-April 1.

BRAMWELL, WILLIAM (Henri Gressiat, mgr.): ALLEN, V. M., March 22. Norfolk 24. Newport News 25.

BUSTER BROWN (Western; Melville B. Raymond, mgr.): New York city Jan. 28-indefinite.

BUSTER BROWN (Eastern; Melville B. Raymond, mgr.): Minneapolis, Minn., March 19-25. St. Cloud 26. Duluth 27-29. Superior, Wis., 30. Hancock, Mich., 31. Calumet April 1. Marquette 3. Ishpeming 4.

BUSY IZZY (A. W. Herman, mgr.): Baltimore, Md., March 20-25. Brooklyn, N. Y., 27-April 1.

CAMPBELL, MRS. PATRICK: Milwaukee, Wis., March 20-22. Ft. Wayne, Ind., 23. Indianapolis 24. 25. Cincinnati, O., 27-April 1.

CARTER, MRS. LESLIE: New York city Jan. 11-indefinite.

CHECKERS: Madison, Wis., March 21. Winona, Minn., 22. Minneapolis 23-25. St. Paul 26-April 1. Milwaukee, Wis., 2-5.

CHILD SLAVES OF NEW YORK (J. B. Isaacs, mgr.): New York city March 27-April 1. Newark, N. J., 3-8.

CLARKE, HARRY CORSON: Salt Lake, U. S., Feb. 9-April 1.

COGHILL, ROSE (Geo. H. Brennan, mgr.): Roanoke, Va., March 21. Petersburg 22. Norfolk 23. Newport News 24. Richmond 25.

COLLIER, WILLIAM: Detroit, Mich., March 20-22. Buffalo, N. Y., 23-25. Baltimore, Md., 27-April 1.

COMSTOCK, NANNETTE (Jas. K. Hackett, mgr.): Winnipeg, Can., March 20-22. Fargo, N. D., 23. Mankato, Minn., 27. Sioux Falls 24. 28. Sioux City, Ia., 29. Fort Dodge 30. Des Moines 31. April 1. Atchison, Kan., 3.

CONFessions OF A WIFE (A. H. Woods, mgr.): Philadelphia, Pa., March 20-25. Pittsburgh 27-April 1. New York city 3-8.

CORBETT, JAMES J.: Brooklyn, N. Y., March 20-25.

CRANE, WILLIAM H.: Reading, Pa., March 21. Easton 22. Allentown 23. Brooklyn, N. Y., 27-April 1.

CROSSMAN, HENRIETTA: Chicago, Ill., March 6-25. La Crosse, Wis., 29. 30. Milwaukee 31. April 1.

DALY, ARNOLD (Lieber and Co., mgr.): New York city-indefinite.

DANGERS OF A WORKING GIRL (A. H. Woods, mgr.): Chicago, Ill., March 5-25.

DARKEST RUSSIA (W. C. Cunningham, mgr.): Washington, D. C., March 20-22. Baltimore, Md., 23-25. Belmont 26-27. Jersey City, N. J., 3-8.

DAVID HARUM (No. 1; Julius Cahn, mgr.): Calumet, Mich., March 21. Superior, Minn., 23. Duluth 24. 25. Hibbing, Minn., 26. Eau Claire, Wis., 27. Winona 28. Red Wing, Minn., 29. Rochester 30. Owatonna 31. Mankato April 1.

DAVID HARUM (No. 2; Ogden, U. S., 23. Salt Lake 24, 25. Grand Junction Col., 27. Aspen 28. Leadville 29. Cripple Creek 30. Colorado Springs 31. Pueblo April 1.

DE GRASSE, JOSEPH (Fred A. Hayward, mgr.): Rhinecliff, N. Y., March 21. Murch 22. New York, N. Y., 23. London 23. Marquette 24. Iron Mountain 26. Beaser 27. Marquette 29. Ishpeming 30. Escanaba 31.

DE MILLE, CECIL: Thomas, Can., March 21. Woodstock 22.

DEVIL'S LANE: La Junta, Col., March 21. Trinidad 22. Raton, N. M., 23. Springer 24. Las Vegas 25.

DORA THORNE (W. T. Gaskell, mgr.): Montreal, Can., March 20-25. Ottawa 27-29.

D'ORSAY, LAWRENCE (Kirk La Shelle, mgr.): Everett, Wash., March 21. Seattle 22-23. Spokane 27, 28. Helena, Mont., 29. Butte 30. Livingston 31.

DOWN BY THE SEA (Phil Hunt, mgr.): Delphos, O., March 21. Tipton, Ind., 22. Indianapolis 23-25. Franklin 27. New Castle 28. Mechanicsburg, O., 29. Columbus 30-April 1. Dayton 3-5.

DOWNING, ROBERT (P. P. Craft, mgr.): Seymour, Ind., March 21. Muncie 22. New Castle 23. Knightsburg 24. Noblesville 25. Tipton 27. Marion 28. Peru 29. Kokomo 31.

DREW, JOHN: New Orleans, La., March 20-25. Memphis, Tenn., 27. Nashville 28. Louisville, Ky., 29. Indianapolis, Ind., 30. Ft. Wayne 31. Grand Rapids, Mich., April 1.

ELTON, ROBERT: New York city Jan. 30-March 25. ELLIOTT, MAXINE: Boston, Mass., March 13-25. Northampton 27. Springfield 28. Hartford, Conn., 29. Bridgeport 30. Waterbury 31. New Haven April 1.

ESCAPED FROM SING SING: Cincinnati, O., March 26-April 1.

EVERYMAN (Ben Greet's): Peoria, Ill., March 21. Aurora 22. Milwaukee, Wis., 23-25.

FABIO ROMANI (A. Jack Faust, mgr.): Muskegon, Mich., March 21. Allegan 22. Kalamazoo 23. Three Rivers 24. Michigan City 25. Blue Island, Ill., 26. Aurora 27. Elgin 28.

FAUST LIFE IN NEW YORK (A. H. Woods, mgr.): Washington, D. C., March 20-25. Norfolk, Va., 27-April 1. Richmond 3-8.

FAUST (Porter J. White's): Morgantown, W. Va., March 21. Weston 22. Buckhannon 23. Elkins 24. Thomas 25. Harrisburg, W. Va., 27. Winchester 28.

Hagerstown, Md., 29. Waynesboro, Pa., 30. Hanover 31. Wilmington, Del., April 1.

FAVERSHAM, WILLIAM: Columbus, O., March 21. Toledo 22. Detroit, Mich., 23-26. St. Louis, Mo., 27-April 1.

FILLIBUSTER: Boston, Mass., March 20-25.

FISKE, MRS. AND THE MANHATTAN COMPANY (Harrison Grey Fiske, prop. and mgr.): New York city Sept. 1-April 15.

FOR FEAR IN VIRGINIA (R. E. Irwin, mgr.): Circleville, O., March 21. Lancaster 22. New Lexington 23. Newark 24. Canal Dover 25.

FOR FAME AND FORTUNE (Sullivan, Harris and Woods, mrs.): Chicago, Ill., March 19-25. Milwaukee, Wis., April 1.

FOR HER SAKE (Pilgrim and Elliott, mrs.): Carrollton, Mo., March 21. Jacksonville 22. Beardstown 23. Canton 25. Peoria 26. Bushnell 27. McComb 28. Quincy 29. Keokuk, Ia., 30. Burlington 31. Galesburg, Ill., April 1. Rock Island 2.

FOR HIS SISTER'S HONOR (Vance and Sullivan, prop.): Cleveland, O., March 20-25. Toledo 26-28. Cincinnati 29. Indianapolis 30. Milwaukee 31.

FOR MOTHER'S SAKE (Wm. Peale, mgr.): Springfield, Ill., March 21. Lincoln 22. Canton 23. Monmouth 24. Peoria 25. Davenport 1a, 26. Muscatine 27. Burlington 28. Galesburg, Ill., 29. Kewanee 30. Sterling 31.

FRANKENFIELD, LAURA (Sandford Dodge, mgr.): Rapid City, Neb., March 21. Sturgis 22. Belle Fourche 23. Spearfish 24. Lead 25. New Castle 26. Sheridan 27. Billings, Mont., 30.

FROM RAGS TO RICHES: Baltimore, Md., March 20-26. Washington, D. C., 28-April 3.

GALE, FLORENCE (Frank and Shiman, and Colvin, mrs.): Jackson, Miss., March 21. Meridian 22. Scottsboro, Ala., 23. Mobile 24.

GALLAND, BERTHA: Montreal, Can., March 20-25.

GALLATIN, ALBERTA (Thornton and Co., mrs.): Savannah, Ga., March 21. Atlanta 22. Columbus 24. Macon 25. Brunswick 27. St. Augustine, Fla., 28. Jacksonville 29. Pensacola 1. Mobile, Ala., 3. Meridian, Miss., 4. Selma, Ala., 5. Montgomery 6. Birmingham 7. Columbus, Miss. 8.

GEORGE GRACE (Wm. A. Brady, mgr.): New York city Feb. 21-indefinite.

GILLETTE, WILLIAM: New York city March 6. April 1.

GLAMOUR, BARNEY (Harry Montgomery, mgr.): Kansas City, Mo., March 19-25. St. Louis 26-April 1.

GOODWIN, N. C. (Geo. J. Appleton, mgr.): Baltimore, Md., March 20-25.

GRANTLEY, HELEN: Mankato, Minn., March 21. Albert Lea 22. Faribault 23. Mt. Clare 24. Littleton 25. Winnipeg, Can., 27, 28. Grand Forks, N. D., 29. Fargo 31. Brainerd April 1.

GRAPEWIN, CHARLES: Rochester, N. Y., March 20-25.

GRIFFITH, JOHN (John H. Nicky, mgr.): Ft. Scott, Kan., March 21. Jola 22. Ottawa 23. Chanute 24. Lawrence 25. Omaha, Neb., 27. St. Joseph, Mo., 28. Lawrence 29. Kansas City 30. Manhattan 31. Patricia, Neb., 32. Hastings 3. 31.

HACKETT, JAMES K.: St. Paul, Minn., March 20-26. Indianapolis, Ind., 27. Dayton, O., 28. Toledo 29. Detroit, Mich., 30-April 1.

HALL, DON C.: Decatur 3. March 19-25.

HALL, GEORGE (W. J. Fielding, mgr.): Porterville, N. Y., March 21. South Norwalk, Conn., 22. Danbury 24. Waterbury 25. Winsted 27. North Adams, Mass., 28. Granville, N. Y., 29. Rutland, Vt., 31. St. Albans April 1. Montpelier 3. White River Junction 3.

HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): San Bernardino 24. Redlands 25. Phoenix, Ariz., 27. Tucson 29. El Paso, Tex., 31. April 1. Beaumont 3. Orange 4.

HANS HANSON: Cuba, Ill., March 21. Farmington 22.

HAPPY HOOLIGAN (Al. Dolson, mgr.): Sioux Falls, S. D., March 21. Mitchell 22. Aberdeen 23. Waterloo 24. Fargo, N. D., 27. Grand Falls, S. D., 28. Winnipeg, Man., 29. Juneau 30. Crookston, Minn., 31. Brainerd April 1.

HARDY, HELEN: Mankato, Minn., March 20-25. Indianapolis, Ind., 27. Marion 28. Monroe 29. Marshall, Tex., 30. Washington 31. Troy 32. Rockford 33. Peoria, Ill., 34.

HARNED, VIRGINIA: New York city March 27-indefinite.

HARTREY, CHARLES: Boston, Mass., March 13-25.

HARTY, CHARLES: Boston, Mass., March 21-25. Waterbury 26. New Haven 27. North Adams, Mass., 28. Granville, N. Y., 29. Rutland, Vt., 31. St. Albans April 1. Montpelier 3. White River Junction 3.

HAWTHORNE, CHARLES: Boston, Mass., March 21-25.

HAYDEN, ROBERT: New York city March 20-25.

HEDRICKS, BEN (Wm. Gray, mgr.): Hoquiam, Wash., March 21. Montesano 22. Centralia 23. Olympia 25. Seattle 26-April 1.

HE FIRST FALSE STEP: Jersey City, N. J., March 20-25.

HILL, DON C.: Decatur 3. March 19-25.

HILL, GEORGE (W. J. Fielding, mgr.): Porterville, N. Y., March 21. South Norwalk, Conn., 22. Danbury 24. Waterbury 25. Winsted 27. North Adams, Mass., 28. Granville, N. Y., 29. Rutland, Vt., 31. St. Albans April 1. Montpelier 3. White River Junction 3.

HOPKINS, ELEANOR: Brooklyn, N. Y., March 20-25.

ROYAL LILLIPUTIANS (Thos. R. Henry, mgr.): Newark, N. J., March 20-25. Pittsburgh, Pa., 27-April 1.

ROBERTS, FLORENCE: Ft. Worth, Tex., March 21-23. Dallas 24, 25. Kansas City, Mo., 27. St. Joseph, Mo., 28. Omaha, Neb., 4-6.

ROBERTSON, FORBES: Springfield, Mass., March 21-22.

ROBISON, ELEANOR: Brooklyn, N. Y., March 20-25.

ROYAL SLAVES (Gordon and Woods, mrs.): New York city 27-April 1.

ROYAL SLAVES (Northern; Gordon and Bennett, prop.; Fred Miller, mgr.): Atlantic City, Ia., March 21. Anoka 22. Cedar Rapids 24. Monticello 25. Manchester 27. Oelwein 28. Clarksville 29. Mason City 30. Anamosa 31. Waterloo April 1. Armstrong 3. Algona 4. Blue Earth 5. Fairmont 6.

RUINED LIFE (Halton Powell, mgr.): Minonk, Ill., March 21. Washburn 22. Dwight 23. Coal City 24. Kewanee 25. La Salle 26.

RUINED LIFE (Don Macmillan, mgr.): Marinette, Wis., March 21. Gladstone 22. Manistique 23. Escanaba 24.

RUINED LIFE (Northern; Gordon and Bennett, prop.; Fred Miller, mgr.): Atlantic City, Ia., March 21. Anoka 22. Cedar Rapids 24. Monticello 25. Manchester 27. Oelwein 28. Clarksville 29. Mason City 30. Anamosa 31. Waterloo April 1. Armstrong 3. Algona 4. Blue Earth 5. Fairmont 6.

RUINED LIFE (Southern; Gordon and Bennett, prop.; Fred Miller, mgr.): Atlantic City, Ia., March 21. Anoka 22. Cedar Rapids 24. Monticello 25. Manchester 27. Oelwein 28. Clarksville 29. Mason City 30. Anamosa 31. Waterloo April 1. Armstrong 3. Algona 4. Blue Earth 5. Fairmont 6.

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RUINED LIFE (Northern; Gordon and Bennett, prop.; Fred Miller, mgr.): Atlantic City, Ia., March 21. Anoka 22. Cedar Rapids 24. Monticello 25. Manchester 27. Oelwein 28. Clarksville 29. Mason City 30. Anamosa

NEW PEOPLE'S STOCK (Fred Conrad, mgr.): Chicago, Ill., Sept. 4—Indefinite.  
ODEON THEATRE: St. Louis, Mo., Dec. 6—Indefinite.  
ODEON'S LEE AVENUE: Brooklyn, N. Y., Aug. 15—Indefinite.  
PLAYERS THE: Chicago, Ill.,—Indefinite.  
PROCTOR'S 125TH STREET: New York city—Indefinite.  
PROVIDENCE DRAMATIC: Providence, R. I., Oct. 10—Indefinite.  
PURCHASE STREET THEATRE (Eugene A. Phelps, mgr.): New Bedford, Mass., Aug. 1—Indefinite.  
SAKE'S GERMAN THEATRE: Philadelphia, Pa.—Indefinite.  
SAVOY THEATRE: New Orleans, La.—Indefinite.  
SHIRLEY, JESSIE: Spokane, Wash.—Indefinite.  
SNOW, MORTIMER: 19th & B St., Brooklyn, N. Y., Aug. 15—Indefinite.  
STANDARD (Darcy and Speck, mgrs.): Philadelphia, Pa.—Indefinite.  
TRANSHOUSE: Milwaukee, Wis., July 7—Indefinite.  
TROY, DONNA (Jas. L. Glass, mgr.): Milwaukee, Wis.—Indefinite.  
ELRICH: Los Angeles, Cal.—Indefinite.  
VAN DYKE (H. Walter Van Dyke, mgr.): St. Joseph, Mo.—Indefinite.  
WEIDEMANN'S (Ed Jacobson, mgr.): Seattle, Wash.—Indefinite.  
WOODWARD STOCK: St. Joseph, Mo.—Indefinite.  
YORKVILLE THEATRE STOCK (David Weis, mgr.): New York city Jan. 30—Indefinite.

## REPETOIRE COMPANIES.

ALL-STAR STOCK (Edward E. Garrick, mgr.): Astoria, Ore., March 20-22, Vancouver, Wash., 23-25.  
AUBREY STOCK (W. D. Fitzgerald, mgr.): Allen- town, Pa., March 20-25, South Bethlehem 27- April 1.  
BERRY STOCK (Miles Berry, mgr.): Danville, Ill., March 20-25.  
BESSEY, JACK, STOCK: Burlington, Ia., March 20-25.  
BOSTON COMEDY (H. Price-Webber, mgr.): Lewis- ton, Me., March 20-22, Presque Isle 23.  
BRADFORD, SOPHIE C. (Jas. M. Bradford, mgr.): Washington, Pa., March 20-25.  
BRADY, PAUL (Shad and Rehn, mgrs.): Saugerties, N. Y., March 20-25, Liberty 27-April 1.  
BRECKENRIDGE STOCK (Charles Breckenridge, mgr.): Ft. Dodge, Ia., March 20-25, Boone 27- April 1.  
BROWN'S COMEDY (T. M. Brown, mgr.): Higbee, Mo., March 20-22, Fulton 23-25, Mexico 27-29, Macos 30-April 1, Vandalia 3-5.  
BUNTING, EMMA (Earl Burgess, mgr.): Binghamton, N. Y., March 20-25.  
BURKE-McCANN: Lansford, Pa., March 20-22, Mount Carmel 23-25, York 27-April 1, Lebanon 3-8.  
CARPENTER, FRANKIE (Jere Grady, mgr.): Pough- keepsie, N. Y., March 20-25, Schenectady 27-April 2.  
CARROLL COMEDY: Bowling Green, Ky., March 20-22.  
CARTER'S COMEDIANS (Western: F. C. Carter, mgr.): Marshall, Tex., March 20-25, Palestine 27- April 1.  
CHASE-LISTER: Woonsocket, S. D., March 20-22, Mitchell 23-25, Chamberlain 27-29.  
CHICAGO STOCK (C. H. RossKam, mgr.): Freeport, Ill., March 20-25, Shenandoah 26-31.  
COLONIAL STOCK (J. M. Torr, mgr.): Bangor, Me., March 20-25, Portland 27-April 1.  
COOK-CHURCH (H. W. Taylor, mgr.): New Castle, Pa., March 20-25, Niles 2, 27-April 1.  
CURT'S DRAMATIC (M. H. Curts, mgr.): Albany, Mo., March 20-22, Bethany 23-25, Grant City 27-29.  
CUSHMAN AND ST. CLAIR: Sioux City, Ia., March 20-25.  
DALY AND HAROLD: Butte, Mont., March 20-25.  
ANACOMA STOCK (T. J. Davidson, mgr.): Wabash, Ind., March 20-25, Gosport 27-April 1.  
DR. VON STOCK (Phil Lewis, mgr.): Paterson, N. J., March 19-25, Easton, Pa., 27-April 1.  
DR. VOSS: FLORA: Bessemer, Mich., March 20-25.  
DU VRIES STOCK: Kokomo, Ind., March 20-25, Elkhart 27-April 1.  
ERWOOD STOCK: Johnsonburg, Pa., March 20-25.  
EWING, GERTRUDE: Owensboro, Ky., March 20-25, Evansville, Ind., 27-April 1, Booneville 3-8.  
FALES COMEDY: Malone, N. Y., March 20-25.  
FAINE, WALTER: Fond du Lac, Wis., March 19-25.  
FENBERG STOCK: Worcester, Mass., March 20-25, Fitchburg 27-April 1.  
FISHER, JAY: Yonkers, N. Y., March 20-26, Troy 27-April 1.  
FLYNN'S, JOSEPH J. STOCK (M. J. Flynn, mgr.): Philadelphia, Pa., March 20-25, April 1.  
GALVIN, JAMES B. COMEDY: Oneida, N. Y., March 20-22, Hamilton 23-25, Fulton 27, 28.  
GARRICK STOCK: Paducah, Ky., March 20-25.  
HAMILTON, FLORENCE: Newburgh, N. Y., March 20-25, Poughkeepsie 27-April 1.  
HAMMOND, PAULINE: Megantic, Can., March 20-25.  
HARCOURT COMEDY (W. H. Shine, mgr.): Mont- peller, Vt., March 20-25, Burlington 27-April 1.  
HARKINS, W. S.: St. John, N. B., March 20-25.  
HARPER, GEORGIA: Oakland, Cal., March 19-25.  
HARVEY AND GAGE COMEDY: Brockton, Mass., March 20-25, New Bedford 27-April 1.  
HERALD SQUARE STOCK: Millinocket, Me., March 20-25.  
HIMMELEIN'S IMPERIAL STOCK: Crawfordsville, Ind., March 20-25, Chicago, Ill., 26-April 1.  
HOWARD-DORSET (A. M. Miller, mgr.): Ft. Wayne, Ind., March 20-25.  
HOYT'S COMEDY (H. G. Allen, mgr.): Jonesboro, Ark., March 20-25, Vicksburg, Miss., 27-April 1, Houston, Tex., 3-8.  
HUNT STOCK: Hillsdale, Mich., March 20-25.  
KELAR, HARRY: Philadelphia, Pa., March 20-25.  
KELLER STOCK: Lamar, Col., March 20-22, Junta 23-25.  
KENNEDY, JAMES (O. E. Wee, mgr.): Hazleton, Pa., March 20-25.  
KENNEDY PLAYERS (J. R. Shannon, mgr.): Guelph, Can., March 20-25, Morristown 27-April 1.  
KLARK-URBAN: Cortland, N. Y., March 20-25.  
LONG, FRANK E.: Elgin, Ill., March 22-25.  
LYCEUM COMEDY (Al. S. Evans, mgr.): Blanchard- ville, Wis., March 20-25.  
LYONS, LILLIAN (Frank J. Dean, mgr.): Howell, Mich., 21, Fowlerville 22, Williamston 23, Grand Ledge 24, Leslie 25.  
MCDOALYSTOCK (W. W. McDonald, mgr.): Wau- komia, Okla., March 20-25, Edmond 27-April 1.  
MARKS BROTHERS (R. W. Marks, mgr.): Gloucester, Mass., March 20-25, Bangor, Me., April 3-8.  
MARKS, TOM STOCK (Tom Marks, mgr.): Grand Forks, N. D., March 20-25, Crookston, Minn., 27- April 1, Fargo, N. D., 3-8.  
MATHEWS, CLARA: Vancouver, B. C.—Indefinite.  
METROPOLITAN STOCK: Lawrence, Kan., March 20-25.  
MAYREY STOCK (Le Comte and Flesher, mgrs.): Jersey, Mo., March 19-25.  
MINIMAY AND MACKEY (John J. Murray, mgr.): Batavia, N. Y., March 20-25, Lockport 27- April 1.  
MYERS' STOCK (Sam Allen, mgr.): Chester, Pa., March 20-25, Lancaster 27-April 1.  
MYRKLE-HARDER STOCK (Eugene J. Hall, mgr.): Sistersville, W. Va., March 20-25, East Liverpool, O., 27- April 1.  
MYRKLE-HARDER STOCK (Eastern: W. H. Harder, mgr.): Meriden, Conn., March 20-25, New Britain 27-April 1.  
NEVILS-TANNER (Nevius Bros., mgrs.): Mattoon, Ill., March 20-25.  
NEW YORK PLAYERS: Granby, Can., March 20-25, St. John 27-April 1.  
NORTH BROTHERS' COMEDIANS (Eastern: R. J. Mack, mgr.): Winona, Minn., March 20-25.  
PAIGE COMEDY (THE H. Martynne, mgr.): Morris- town, Tenn., March 20-25.  
PAYTON, CORSE, STOCK (David J. Ramage, mgr.): Wheeling, W. Va., March 20-25.  
PAYTON SISTERS (Dan S. Holt, mgr.): Knoxville, Tenn., March 20-25, Bristol 27-April 1.  
PHILLIPS-JACKSON STOCK (Harry J. Jackson, mgr.): Indianapolis, O., March 20-25, Maysville, Ky., 27-April 1.  
POWELL-PORTELLO (Halton Powell, mgr.): Sioux City, Ia., March 20-25, Des Moines 27-April 1.  
PRINGLE, DELLA: Butte, Mont., March 19-22, Helena 23-25.  
RENTFROW'S JOLLY PATHFINDERS (J. M. Rent- frow, mgr.): Keokuk, Ia., March 20-25, Ft. Madison 27-April 1.  
ROBERT, KATHERINE (Harry King, mgr.): Lewiston, Me., March 20-25, Bangor 27-April 1.  
ROE STOCK: Lynn, Mass., March 20-25.  
SAVOY THEATRE: Salem, Mass., March 20-25, Lynn 26-April 1.  
SHERMAN AND SUMMERS STOCK (Wm. B. Sher- man, mgr.): Calgary, N. W. T.—Indefinite.  
STRATTON, CAMPBELL: Lynn, Mass., March 20-26, Lawrence 27-April 2.  
TAYLOR, ALBERT (Albert Taylor, mgr.): Gulfport, Miss., March 20-22, Biloxi 23-25, New Orleans, La., 27-April 8.  
THURBER AND NASHER (P. H. Thurber, mgr.): Lancaster, Pa., March 20-25.  
TROY, DONNA, STOCK (J. L. Glass, mgr.): Rhine- lander, Wis., March 20-25, Ashland 27-April 2.  
TURNER, CLARA (Ira W. Jackson, mgr.): Schenec- tady, N. Y., March 20-25, Albany 27-April 1.  
VAN DYKE AND EATON (F. Mack, mgr.): Lima, O., March 20-25, Kalamazoo, Mich., 27-April 1.  
VERNON STOCK (Benj. P. Vernon, mgr.): Glovers- ville, N. Y., March 13-25, Bennington, Vt., 27-April 1.  
WHITE'S DRAMATIC (Chas. P. Whyte, mgr.): Still- water, Okla., March 20-25, Perry 23-25, Guthrie 26-29.  
WININGER BROTHERS' OWN: Beloit, Wis., March 20-25, Portage 27-April 1, Winona, Minn., 3-8.

OPERA AND EXTRAVAGANZA.  
A COUNTRY GIRL (D. Henderson, mgr.): New Bed- ford, Mass., March 21, Taunton 22, Woonsocket, 25.

R. I., 23, Norwich, Conn., 24, Meriden 25, Hart- ford 27, New Britain 28, Waterbury 29, New Haven 30.  
A TRIP TO AFRICA: Milwaukee, Wis., March 19-25, Chicago, Ill., 26-April 1.  
A TRIP TO EGYPT (Shea Amusement Co., mgrs.): San Antonio, Tex., March 21, 22, Temple 23, Cle- burne 24, Waxahachie 25, Sherman, Tex., 27, Gaines- ville 28, Oklahoma City, Okla., 29, Guthrie 30, Arkansas City, Kan., 31, Coffeyville April 1.  
BABES IN TOYLAND: Providence, R. I., March 20-25.  
BLACK, PATTI, TROUBADOURS (Voeckel and Nolan's): Somerset, Ky., March 21, Chatta- nooga, Tenn., 22, Birmingham, Ala., 23, Meridian, Miss., 24, Selma, Ala., 25, Montgomery 27, Atlanta, Ga., 28, 29, Macon 30, Valdosta 31, Ocala, Fla., April 1, St. Paul 3, Palatka 4, St. Augustine 5.  
BOSTON IDEAL OPERA (Burgess and Andrews, mgrs.): Hot Springs, Ark., March 20-22, Little Rock 23-25.  
CINGALEE: Boston, Mass., March 20-April 1.  
CHAN, GEORGE M. (Sam H. Harris, mgr.): Cle- berne, Tex., 12-25, Cleveland 20-27, April 1.  
ENGLISH GRAND OPERA (H. W. Savage, mgr.): Oakland, Cal., March 20-22, San Jose 23, Stockton 24, Sacramento 25, Salt Lake 26, Pueblo, Col., 31, Colorado Springs April 1.  
FANTANA (Shubert Bros., mgrs.): New York city Jan. 9—Indefinite.  
FLORODORA (Fisher and Ryley, mgrs.): Philadel- phia, Pa., 20-25, New York city 27—Indefinite.  
GLASER, LULU: Richmond, Va., March 21, Lynch- burg 22, Charlotte, N. C., 24.  
HOPPER, DE WOLF (Sam S. Shubert, mgr.): Wash- ington, D. C., March 20-25.  
HUMPHREY DUMPTY: Boston, Mass., March 20- April 1.  
IT HAPPENED IN NORDLAND: New York city—Indefinite.  
ME, HIM, AND I: Chicago, Ill., March 12-25, St. Louis, Mo., 26-April 1.  
MERRY SHOP GIRLS (Edward E. Rice, mgr.): Bos- ton, Mass., Jan. 9—Indefinite.  
METROPOLITAN OPERA (Heinrich Conried, mgr.): Chicago, Ill., March 20-26, Minneapolis, Minn., 27, 28, Omaha 29, 30, Kansas City, Mo., 31, April 1.  
MOTHER GOOSE: Omaha, Neb., March 20-26, Min- neapolis, Minn., 27-April 2.  
MISS DELANEY OF NEWPORT (Melville B. Ray- mond, prop.): Decatur, Ill., March 21, Bloomington 22, Joliet 23, Battle Creek, Mich., 24, Lansing 25, Detroit 26-April 1.  
NANCY BROWN: Norfolk, Va., March 20-25, Rich- mond 27-April 1.  
OLYMPIA MUSICAL COMEDY: Norfolk, Va., March 20-25.  
PARSIFAL (In English: Henry W. Savage, mgr.): Minneapolis, Minn., March 20-22, St. Paul 23-25.  
PEGGY FROM PARIS (Madison Corey, mgr.): Wash- ington, Pa., March 21, Greensburg 22, Williams- port 23, York 24, Trenton, N. J., 25, New York city 27-April 1.  
POINTER, LILLIPUTIAN OPERA (Jos. Muller, mgr.): Vancouver, B. C., March 20-23, Tacoma, Wash., 24-26, Olympia 27, Portland, Ore., 28-April 8.  
PROFESSOR NAPOLEON (R. W. Taylor, mgr.): New- Cumberland, Md., March 30, 31.  
RUSSELL, LILLIAN (Sam S. Shubert, mgr.): Philadel- phia, Pa., March 20-April 1, Washington, D. C., 3-8.  
SAN TOY: Toronto, Can., March 20-22, Kingston 23, Ottawa 24, 25, Montreal 27-April 4.  
SCHEFF, FRITZ (C. B. Dillingham, mgr.): New York city Nov. 21-March 25.  
SCHUMANN-HEINK, MADAME: Joliet, Ill., March 21, Logansport, Ind., 22, South Bend 23, Grand Rapids, Mich., 24, Toledo, O., 25, Bay City, Mich., 26, Saginaw 28, Jackson 29, Ft. Wayne, Ind., 30, Indianapolis 31, April 1.  
SERGEANT KITTY: Easton, Pa., March 21, Trenton, N. J., 22.  
TANGUAY, EVA: Atlanta, Ga., March 21, Birming- ham, Ala., 22, Columbus, Ga., 23, Montgomery, Ala., 24, Pensacola, Fla., 25, New Orleans, La., 26-April 1.  
THE BEAUTY DOCTOR (Thos. W. Prior, mgr.): Coshco- ton, O., March 21, Zanesville 22, Cambridge 23, New Philadelphia 24, Bellmore 25, Washington, Pa., 27, Steubenville, O., 28, East Liverpool 29, New Castle, Pa., April 1.  
THE BEGGAR PRINCE (F. C. Cooper, mgr.): Val- paraiso, Ind., March 21, Constantine, Mich., 22, Union City 23, Dowagiac 24, Paw Paw 25, Bangor 27, Benton Harbor 28, Three Rivers 29, Bronson 30, Hudson 31, Adrian April 1, Tecumseh 2, Chelsea 3.  
THE BEGGAR PRINCE (Thos. W. Prior, mgr.): Pres- cott, Ariz., March 20-22, Phoenix 23-25.  
THE CLOTHES OF DANTZIC: New York city Jan. 16—Indefinite.  
THE GIRL AND THE BANDIT: St. Joseph, Mo., March 22, Kansas City 23-25.  
THE ISLE OF SPICE (Western: B. C. Whitney, mgr.): St. Paul, Minn., March 19-22.  
THE LIBERTY BELLES (Wm. H. Conley, mgr.): Norwalk, O., March 24, Fremont 25, Beloitfontaine 31, St. Marys April 1, Middlebury 7, Piqua 8.  
THE MAID AND THE MUMMY: Easton, Pa., March 27-April 1.  
THE PRINCE OF PILSEN (Henry W. Savage's): Philadelphia, Pa., March 20-25, April 1.  
THE PRINCESS CHIC (J. Frank Burrell, mgr.): Canton, O., March 22, Akron 23.  
THE RED FEATHER: Colorado Springs, Col., March 22, Cripple Creek 23, Victor 24, Pueblo 25, Denver 27-April 1.  
THE SHOW GIRL (Eastern: B. C. Whitney, mgr.): Little Rock, Ark., March 21, 22, Hot Springs 23, Pine Bluff 24, Helena 25, Memphis, Tenn., 27- April 1.  
THE SILVER SLIPPER (John C. Fisher, mgr.): Kansas City, Mo., March 19-22, St. Joseph 23, Jefferson City 24, Sedalia 25, Lincoln, Neb., 27, Sioux City, Ia., 28, Des Moines 29, Burlington 30, Quincy, Ill., 31, Keokuk, Ia., April 1.  
THE SLEEPING BEAUTY AND THE BEAST: Dallas, Tex., 24, Fort Worth 25, Worth 26, Dallas 27, Houston 28, San Antonio 29, Eagle Pass 31, Del Rio April 1.  
THE SMILING GIRL (Geo. W. Lederer, mgr.): Chicago, Ill., Feb. 6—Indefinite.  
THE STROLLERS: Frankfort, Ind., March 24.  
THE SULTAN OF SULU (Henry W. Savage, prop.): Trenton, N. J., March 25, Tecumseh 2, Chelsea 3.  
THE TENDERFOOT: Cedar Rapids, Ia., March 23-25.  
THE WIZARD OF OZ (Hamlin and Mitchell, mgrs.): Washington, D. C., March 20-25.  
THE YANKEE CONSUL (Henry W. Savage, mgr.): Chicago, Ill., March 19-April 1.  
TIVOLI: San Francisco, Cal.—Indefinite.  
WILLIAMS AND WALKER: Boston, Mass., March 20-25.  
WILLS, NAT M. (Broadhurst and Currie, mgrs.): Annapolis, Md., March 20-22, Alexandria, Va., 23-25.  
WINNIE WINNIE (Sam S. Shubert, mgr.): Hanni- bole, Mo., March 21, Jefferson City 22, Nevada 23, Joplin 24, Ft. Scott, Kan., 25, Kansas City, Mo., 26-April 1.  
WOODLAND (Henry W. Savage, mgr.): Newark, N. J., March 20-25.

## MINSTRELS.

BARLOW AND WILSON'S (Lawrence Barlow, mgr.): Cape Girardeau, Mo., March 21, Fredericktown 22, Bonne Terre 23, Flat River 24, De Soto 25, Nash- ville, Ill., 27, McLeansboro 28, Mt. Vernon 29, BEACH AND BOWERS': Little Falls, Wis., March 21, Aiken 22.  
DOCKSTADER'S (Chas. D. Wilson, mgr.): Philadel- phia, Pa., March 20-25, Washington, D. C., 27- April 1.  
DUMONT'S: Philadelphia, Pa.—Indefinite.  
FISHER'S, TED E. (G. D. Cunningham, mgr.): Gal- lipolis, O., March 23.  
FIELD, AL G. (Doc Quigley, mgr.): Kansas City, Mo., March 19-25, St. Joseph 27, Des Moines, Ia., 28, Ft. Dodge, Kan., 29, Sioux City, Ia., 30, Omaha, Neb., 31, April 1.  
HENDERSON STOCK (W. J. and P. R. Henderson, mgrs.): Dunlap, Ia., March 20-25.  
IN A WOMAN'S POWER (W. W. Shuttleworth, mgr.): Alton, Ill., March 22, Toledo, O., 23-25, Kokomo, Ind., 28.  
LYCEUM STOCK (E. G. Grosjean, mgr.): Ballinger, Tex., March 20-25, Brownwood 27-April 1.  
MAULIFFE'S: STOCK (John G. Mauliff, mgr.): Brook- field, Mass., March 27-29, 30, Brookton 3-8.  
PRIMROSE, GEORGE, MINSTRELS (Jas. H. Decker, mgr.): Champaign, Ill., March 21, Danville 22, S. D., April 1, 2, Sioux City, Ia., 3-5, Des Moines 6, 7.  
SHEPARD'S, ARCHIE L., MOVING PIC- TURES (C. C. Patten, mgr.): Springfield, N. D., 20-25.  
SHEPARD'S, ARCHIE L., MOVING PIC- TURES (Northern: Geo. F. Hayes, mgr.): North Adams, Mass., March 20-25.  
SHEPARD'S, ARCHIE L., MOVING PIC- TURES (Southern: Chas. B. Poor, mgr.): Musica- tions, Ia., March 20, 21, Ottumwa 22, 23, Okoskala 24, 25, Marshalltown 27, Omaha, Neb., 28, 29, Council Bluffs, Ia., 30, Ft. Dodge 31, Sioux Falls, S. D., April 1, 2, Sioux City, Ia., 3-5, Des Moines 6, 7.  
SHEPARD'S, ARCHIE L., MOVING PIC- TURES (C. C. Patten, mgr.): Springfield, N. D., 20-25.  
SWILLY AND MARKLE: FLOATING PALACE: Terre Haute, Ind., March 20-25.  
VAN CAMPE: Portsmouth, O., March 20-25.  
YOGI, WHITE: Joliet, Ill., March 20-25.

(Received too late for classification.)  
A LITTLE OUTCAST (E. J. Carpenter, mgr.): Sterling, Wyo., March 24, Sidney, Neb., 25, Alli- ance 27, Crawford 28, Chadron 29, Valentine 30, O'Neill 31, Norfolk April 1, Sioux City, Ia., 2.  
CAUGHT IN THE WEB (Gordon and Murray, mgrs.): Mt. Pulaski, Ill., March 21, Girard 22, Pana 24, Verdon 25, Mt. Arlington 27, Mt. Vernon 28.  
DAVIS, FLORENCE (F. C. Parry, mgr.): Columbia, S. C., March 21, Charleston 22, Savannah, Ga., 23, Augusta 24, Athens 25, Macon 27, Chattanooga, Tenn., 28, Atlanta, Ga., 29, Birmingham, Ala., 30, Dvorak-DAVIDSON STOCK (E. J. Devine, mgr.): Reynoldsdale, Pa., March 20-22, Punxsutawney 23-25, Titusville 27-April 1.  
GIRL WILL BE GIRLS (Wm. A. Brady, mgr.): Indianapolis, Ind., March 20, 21, Dayton, O., 2



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## ONE OF THE LESSONS.

"A TRAVELING man who has had his bumps"—it is thus he subscribes himself—writes to THE MIRROR from Philadelphia:

I noticed in a recent MIRROR an article entitled "War on Cheap Theatres." It stated that the great success achieved by the ten-cent vaudeville theatres, which have sprung up all over the country, has stirred up the managers of the regular theatres, and that consequently these managers have begun a war upon the cheap houses.

Now let us look at this in the proper light. There are thousands of families whose members cannot afford to pay more than ten cents to see a dramatic performance or any other form of amusement. Therefore, if a manager can afford to give a performance for ten cents and be able to pay his bills, that should be his own business.

Again, what has caused these houses to be upon the cheap market? Why, the Syndicate is the cause.

Can THE MIRROR in justice tell its readers that it is plausible for a booking concern with an office miles away to book the proper class of attractions for each and every house? There has been a great deal of discussion regarding the bad business of the past two or three years. If the matter is looked into far enough it will be clearly seen that the bookings are the chief cause of the depression.

A house that was formerly accustomed to play big business with melodrama is now booked with society comedies; the house formerly catering to a comedy audience is furnished with trashy melodrama; and so it goes with the other classes of houses and attractions. The booking agents send along any old thing that is handy that will fill in the time. Consequently bad business is inevitable.

In the days when a manager did his own booking he could select the class of plays desired by his patrons, whose wants he knew, and his business was satisfactory to himself and to the traveling manager.

I am a traveling manager myself, and in times gone by I would write to a house for a date and would very often receive the reply that my class of attraction was not suitable for the house; but nowadays I have nothing to say. I am like the child who wants butter on his bread and his parents say he must have molasses, and molasses it is.

House managers, or owners of theatres, finding business so bad and laying the blame on the bookings they receive, are now resorting to stock or cheap vaudeville houses. They claim that they must manage their own affairs if they want to make business pay.

This, then, is why so many houses are opening up as vaudeville theatres. Much more could be said regarding this practice of booking attractions entirely unsuited to various theatres.

What would the drawing power be if some of the attractions playing on Third Avenue were transferred to Daly's?

Of course there will always be a great public for cheap theatres, just as there always will be a large public for high-class drama, and it is not strange if thousands of persons are willing to take their chances as to entertainment in the cheapest theatres, in view of so much that is comparatively worthless in the so-called regular theatres for which high prices are charged. The foregoing letter was written by a traveling man who evidently knows something about the general field of amusements, and who keeps his eyes open to study results and causes.

It is very significant to see that theatres here and there, their managers being dissatisfied with the dominant booking systems, are being taken from control of those systems because their owners cannot make money under them, and changed to houses of the cheaper class, playing stock companies or vaudeville attractions, for the simple reason that they can do nothing else in present circumstances. Their managers undoubtedly concluded that they could do no worse after making these theatres vaudeville houses than they did as so-called "regular" theatres, subject as they were to the absolute control of outside persons, who had no aim whatever and no knowledge of or care for local conditions, caring only to make something for themselves without personal risk or expense.

The theory that local managers of theatres should do their own bookings, exercising a wise discretion as to what their patrons want, exactly knowing local conditions as they must, is not an exploded theory, although it is old. That practice, the most logical possible, was successful and highly esteemed before Syndicate days, and THE MIRROR, in its opposition to any change from it, years ago insisted upon its wisdom, and predicted just the results that have flowed and are yet to flow from the change made.

Most local managers of the better class of theatres, although probably many of them in their hearts knew that the Syndicate system was wrong in this matter, as it has been proved to be wrong in most other matters of theatre administration, unthinkingly succumbed to that system, and in present circumstances they must make the best of it, unless they wish to experiment with the alternative accepted by managers who have been forced to adopt vaudeville or stock schemes for their houses.

The end of this matter is not yet, although this is one of the things that forecast the end. Unless all signs fail, the close of the present season will find a greater number of managers than ever chewing the bitter cud of regret and disappointment, and casting about for some means of relief from present burdensome and unprofitable conditions.

## THE SHAKESPEARE MEMORIAL.

THE movement to erect in London an adequate memorial to SHAKESPEARE, the inception of which was noted some time ago by THE MIRROR, is taking form, and unless a confusion of personal ambitions and ideas should intervene, it promises in due time to beget something worthy of the object.

Meetings are being held at intervals, and scores of distinguished persons have shown interest in the project. A mistaken idea has been set afloat in this country, evidently, as to the scope of the interest enlisted or sought to be enlisted in the memorial, one American newspaper recently describing it as "a British memorial," whereas it is intended at least to mark the feeling of the entire English-speaking world, if it should not eventually enlist the co-operation of SHAKESPEARE lovers in every land.

At the most recent meeting in the matter held at the Mansion House, London, and attended by a large number of titled and distinguished persons—while as many others of note sent letters proving their concern in the project—a motion by Dr. F. J. FURNIVAL was carried providing for the appointment of 200 ladies and gentlemen, representing leading men and women and helpers of the movement in all parts of the Empire and the United States, as well as distinguished representatives of other countries who have signified their willingness to serve as members of a general committee to be further added to for the purpose of organizing the movement.

Various plans as to the form of the memorial have been submitted, among them ideas for a national theatre, for a hospital, for a monument, and for a Shakespeare House, "equipped with a splendid library and adorned with statues," but all this of course is tentative, and it will be some time before a definite plan is decided upon. When all the great minds that have shown a keen interest in the project come to compare notes, and the best idea is fixed upon, no doubt something in line with the great

ness and dignity of SHAKESPEARE will be the result. The Shakespeare House, embodying a fitting statue, or other memorial of the poet, and used as a depository of SHAKESPEARE relics—a sort of SHAKESPEARE museum—would seem to be the most fitting, but, in any event, it is assured that a memorial worthy of the world's supreme genius will be the issue of the movement.

## ADA REHAN SUES THE DALY ESTATE.

Ada Rehan appeared before Judge Truax in the Supreme Court on March 17 to testify in a suit which she has brought against the executors of the estate of Augustin Daly to reform a settlement agreement which she signed in December, 1899, six months after Mr. Daly's death, and to recover money to the amount of about \$7,000 which she believes the estate still owes her.

Miss Rehan said that at the time she signed the agreement she overlooked certain items. She said that Mr. Daly had been in the habit of always taking her salary for her and depositing it in various banks where she had accounts, and she identified ten pass books as belonging to her and claimed by the estate. She said that it was not until March, 1902, as she was about to sail for Europe, that she discovered that fourteen weeks' salary, at \$500 a week, in 1899, had not been deposited in her name.

The defense of the estate, of which Mary D. Daly, Former Justice Daly, and Richard Dorney are executors, was that, despite the actress's present assertion, she signed an agreement of settlement in December, 1899, six months after Mr. Daly's death, and accepted \$1,500 as payment in full. Should that agreement be reformed by the court, the defense asserted, judgment would be demanded for \$3,500, advanced to her by the manager and never repaid.

That Mr. Daly, to cover a large indebtedness, had made a bill of sale to her was one of Miss Rehan's assertions; but, she added, on the same day she executed a paper which she now believes was a lease of the same property. To her point that he had insured his life for \$20,000 in her favor, the retort of the executors was that the insurance company had paid \$19,269.80 to her and she should credit the estate with that amount.

Richard Dorney testified he had the Daly pay roll every week. Mr. Daly would sign a check and he, Dorney, would pay the actors.

"Did you draw salary for Miss Rehan?"

"Sometimes," replied Dorney, "and when I did I would hand it to Mr. Daly. The salaries of the others I would place in envelopes and hand them to each one personally." The case was continued until March 20.

## SPECIAL MATINEES AT THE MANHATTAN.

Two special matinees will be given at the Manhattan Theatre on Wednesday afternoons, March 29 and April 5, at both of which members of the Manhattan company will appear in three one-act plays written by Mrs. Fiske and staged under her personal direction. The plays are The Eyes of the Heart, A Light from St. Agnes, and The Rose. While Mrs. Fiske will not herself act in them, they will enlist otherwise practically the full strength of the Manhattan company, and the players who have assisted in the brilliant success of the season at the Manhattan will be cast in new and varied roles.

The Eyes of the Heart is a comedy with its scene laid in France at the present time. A Light from St. Agnes tells a tragic story of the lawless inhabitants of the region bordering on the Louisiana bayous. The action of The Rose passes in New Orleans, Mrs. Fiske's birthplace and in whose quaint French atmosphere much of her girlhood was spent.

The casts for the one-act plays will include John Mason, George Arliss, William B. Mack, Etienne Girardot, Edward Donnelly, Robert V. Ferguson, Monroe Salisbury, Charles Terry, Fernanda Elliscu, Emily Stevens, Mary Maddern, Lucy Spencer, and Gertrude Graham.

## GARCIA'S HUNDREDTH BIRTHDAY.

Professor Manuel Garcia, the well-known master of singing of the University of London and inventor of the laryngoscope, who is reported in a leading dictionary of American biography as having died in Paris in 1879, still lives in London and celebrated his one hundredth birthday on March 17 in remarkably good health. The day was celebrated by the presentation to the professor of a portrait of himself by Sargent at the rooms of the London Laryngological Society, and by a banquet at the Hotel Cecil at night, when the aged musician and scientist made a witty speech. He also received decorations from King Edward, Emperor William, and the King of Spain. Addresses and telegrams came to him from all parts of the world. Professor Manuel Garcia, who was born in Madrid, Spain, March 17, 1805, was the son of Manuel Garcia, the famous Spanish tenor. With his sister, Madame Malibran, he came to New York in 1825 and gave Italian opera at the old Park Theatre. The professor became a music teacher while still young, and had among his pupils Jenny Lind.

## THEATRICAL PRINTERS COMBINE.

After negotiations extending over a long period a deal has been closed in New York that combines all but one of the leading show printing houses of the United States into one corporation. They are: The Courier Printing Company, Buffalo; Metropolitan Printing Company, New York; Erie and Walker Lithograph Company, Erie, Pa.; United States Lithograph Company, Cincinnati; Donaldson Lithograph Company, Newport, and the Russell-Morgan Company, of New York.

The new concern will be known as the Consolidated Lithograph Company, and is capitalized as follows: \$4,000,000 of bonds, \$4,000,000 of preferred stock and \$7,000,000 of common stock.

It will control 90 per cent. of the theatrical and circus printing of this country and 90 per cent. of the artists employed in the business.

## PLAY FOR TRADE SCHOOL.

The Preparatory Trade School at 305 East Forty-first Street, which trains boys for useful occupations and keeps them off the streets in the evenings, is supported entirely by private effort, and needs about \$2,500 a year for maintenance. In order to complete this amount an amateur theatrical performance will be given in Carnegie Lyceum, on the evening of March 28, in which Evert Jansen Wendell and a company of well-known amateurs selected by him will present three plays.

## ACTORS' HOME BENEFIT.

Daniel Frohman has announced that the annual benefit for the Actors' Home will take place at the Broadway Theatre Friday afternoon, April 14. The programme is being arranged, and will include some new one-act plays and a number of other novelties. Prominent actors in the city will take part as usual. The anniversary of the institution will be celebrated by the usual commemorative gathering at the Home on Staten Island, Sunday, May 7.

## WELCOME, THOUGH LATE.

Australian Sporting and Dramatic News.

This year's Christmas number of THE NEW YORK DRAMATIC MIRROR is one of the best issues, and there have been many before it, we have yet seen. Filled from cover to cover with clever illustrations, chatty stories, and numerous incidents, it is a most enjoyable publication. One feature of the issue is an illustrated article, "Famous Pictures of Famous Players," and another is the very large number of sketches and pictures of well-known actors and actresses.

## QUESTIONS ANSWERED.

[No replies to me. No attention paid to anonymous, impudent or irrelevant queries. No private address, furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed to care of THE MIRROR will be forwarded if possible.]

M. P., Chicago: He is living and was connected with the Metropolitan Opera House.

A. L., New York: Beatrice Morgan has not appeared as leading woman on Broadway.

R. M. C.: Edwin Arden has not yet announced his plans other than those mentioned in THE MIRROR on March 18.

S. A., Albion, Mich.: David Warfield played with Dan Daly in The Belle of New York, which was produced Sept. 28, 1897, at the Casino, in New York.

F. McD., London, Ont.: 1. No; judging from most choruses, the men do not have to have a training at dramatic schools or on vocal teachers, but they are better off just in proportion to their training and their ability. 2. Apply to any well-known manager of musical comedies.

M. M. K., Kansas City, Mo.: Among Prof. Brander Matthews' works which deal with the drama are: "The Theatres of Paris," "French Dramatists of the Nineteenth Century," and "Studies of the Stage." He has written numerous plays and innumerable essays of value on dramatic subjects.

M. L. K., South Bend, Ind.: 1. As your play has been a year with that manager and you have not heard from it, you had better request its return and try elsewhere. 2. Photographs of celebrities, if of value, can be sold by advertising or to dealers. 3. The best practical criticism of plays is their acceptance or refusal by managers, if sent to those who deal in their kinds. For advice in play writing consult the experts who advertise in THE MIRROR.

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FRANCE AND THE MAID; drama in three acts. By Ernest A. Gerrard.

HOW SHE WAS SAVED. By Mrs. Minard S. Condon.

HYPNOTISM; a novelty playlet in one act. By John Jex.

AN INDIAN ROMANCE. By Mrs. V. Mott Pierce.

THE MANOEUVRES OF JANE; an original comedy in four acts. By Henry Arthur Jones.

## THE USHER



A letter detailing a strange series of experiences, growing out of a theory that the writer of the letter sets out to disprove, comes to THE MIRROR from an actor. He says:

I had been led to believe from articles in dramatic newspapers and the advice of theatrical friends that actors of English experience and speaking with an English accent receive some preference here in the matter of engagements. Possibly this is so, but I would like to quote the case of one American actor who went to England to study the style of actors there with a view to reaching the desirable end of securing a first-class engagement in his own country upon his return.

Upon arrival in England this American actor found it absolutely impossible to secure an engagement of any description, owing to his pronounced American accent. Nothing daunted, he turned day laborer and earned a living on a beer van. After some time—about a year—he had rubbed off sufficient accent to be able to hold down a small character part in a London production. Then the struggle began in earnest. With no influence and no money, and an American accent that seemed to persistently stick in places it was a long, tedious effort to rise. But he proved his worth at the finish, and secured engagements under England's very best managers, and supported them in Shakespeare, old English comedies, as well as modern plays by Pinero, Grundy, Jones, Basil Hood, etc.

With these first-class references, and so much English experience to back him up, he returned to his own country, convinced that at least he would be able to maintain the position he had fought for and won in another land. What happened? With the exception of five weeks' work with a production that failed on Broadway he has been idle nearly one year. Being gifted with an exceptional singing voice, as well as a good appearance, he at last secured work as a chorus man.

The writer concludes that the English accent the American actor thus acquired, backed by an ability proved in London, is not wanted in New York, and mourns in consequence.

While there are many English actors playing in good positions on the American stage, it is probably true that there are others, tempted to this country by alleged possibilities, that have fared here far worse than the American did in London.

It is also probable—discounting the somewhat demoralized condition of the stage here now for some time—that if this American actor who went abroad to get an English accent and letters of recommendation, or a record that would recommend him, had remained in his native land he would have fared better. From his own confession, his pronounced native accent might have been a hindrance to him even here, but an earnestness that did not balk at a beer van when it stood between him and bread and meat surely should have counted greatly in a struggle here. That earnestness—if it still is felt—plus his English experience, without reference to any change in method of speech, should still serve him here, and if he is willing to appear as a chorus man, which position is more dignified, from a stage viewpoint, than a place on a beer wagon, as well as more remunerative, he need have no fear that sooner or later, if his merits are properly catalogued in the experiences given, he will find his opportunity.

Young actors who become impatient should not forget the trials of great actors in their growth, for most great actors had troubles of their own in starting, and some of them did strange things. Even Edwin Forrest in his early career temporarily became an acrobat.

The Parsifal competition as between Herr Conried's Metropolitan company that renders this opera in German and Mr. Savage's English organization has not reached an acute stage, although it has passed several interesting points.

The Metropolitan company appeared in Boston after the Savage company, and the denizens of that ordinarily particular settlement indirectly pronounced in favor of the English form, which they patronized generally, by failing to give what Herr Conried thought was adequate patronage to the organization he controls. His threat that no more grand opera shall be furnished to Boston without what is equivalent to a guaranteed patronage does not seem to have exacted a promise from the Hub to do better.

Dispatches last week indicated that the Metropolitan company would sing in Kansas City at prices much lower than they are exacted elsewhere, and as this company will find the Savage organization also in that city, the result may be interesting.

While in Boston Herr Conried was reported to have drawn comparisons between the companies that were unfavorable to the Savage company in some respects, notably in cost of production and standing of artists. In response to this Mr. Savage is reported to have

issued a formal challenge—if it is not the work of a press agent—citing Herr Conried to compete with him for sums of \$2,000 in each of several details of competition, as to superiority of chorus, of the "six solo flower maidens," of general ensemble, lighting effects, and scenic production, etc., for a decision by competent judges, one-half of the aggregate amount to be paid by the loser to the Actors' Fund and the other half to any worthy charity to be mutually agreed upon, Milwaukee being suggested as a convenient point—with reference to the respective tours—for the contest.

This competition, if it should take place, might draw a large audience of persons imbued with the spirit of Wagner, as well as many of the merely curious. It would involve much time, and would stimulate restaurant patronage. It might also strike Frau Wagner with a curious melancholy, but in the end it would benefit charity.

Tony Pastor, the dean of vaudeville in America, will on Wednesday of this week celebrate the fortieth anniversary of his continuous management in New York.

Mr. Pastor has innumerable friends within and outside of the profession of the theatre, and enjoys a proud standing as a manager, as a man and as a friend.

If he desires to continue in the field he has so long and so honorably filled—and his delight in his work seems to be as keen now as ever—the wish that he may do so indefinitely will be general.

## TO TOUR WITH LEAH KLESCHNA.

Mrs. Fiske and the Manhattan company have passed the 100th performance of Leah Kleschna and are still playing to audiences that crowd the Manhattan Theatre. In spite of the great success of Leah Kleschna, however, and in face of the fact that it could run indefinitely at the Manhattan, the announcement comes that it will be represented in New York for but four weeks beginning on March 20, owing to imperative bookings of Mrs. Fiske in other cities made before the production of this remarkably successful drama—bookings, in fact, made last year before the beginning of Mrs. Fiske's season at the Manhattan Theatre. Thus Leah Kleschna will finish its run at the Manhattan on April 15, and Mrs. Fiske and the Manhattan company will appear at the Grand Opera House, Chicago, on the Monday following, April 17, this being the first stand in a tour that will run into the Summer and include the prominent cities on the Pacific Coast.

## THE HEIR TO THE HOORAH.

The Heir to the Hoorah, an American comedy in four acts by Paul Armstrong, was presented for the first time, under Kirke La Shelle's management, at the Lyceum Theatre, Scranton, Pa., on March 16. It was well received and the local reviewers credit the piece with success. The cast was as follows: Morris, Horace James; Janet, Edith French; Hush, T. Tamamoto; Mrs. H. J. Kent, Eleanor Morewin; Mrs. Joe Lacy, Norah O'Brien; Joe Lacy, Dodson L. Mitchell; Mrs. Kate Brandon, Beverly Sitgreaves; Dave Lacy, John W. Cope; Bud Young, Wilfred Lucas; H. Van Rensselaer Kelley, Wright Kramer; Livingstone Winthrop, H. S. Northrup; Bill Ferguson, C. Quinby; Lou Perry, Colin Campbell; Gus Ferris, Menifee Johnstone; Madge Casey, Norah Lamison; Whipple, George Barr, and Johnson, Frances Lynn.

## OLD HEIDELBERG.

As the status of Old Heidelberg is not quite clear, the Messrs. Shubert announce that the play is fully protected, and that they own and control the exclusive dramatic rights to it. Some time ago Aubrey Boucicault made a translation of Old Heidelberg for them, but his representation of the piece did not meet with popular favor. This being the case, the Messrs. Shubert will not permit any translation of Old Heidelberg to be represented except the one used by Richard Mansfield.

## DIRECTORS CONGRATULATE CONRIED.

A meeting of the directors was held March 13 at the Metropolitan Opera House. The business of the past season was reviewed, and Herr Conried was heartily congratulated upon his artistic and financial success and general satisfaction was expressed. Herr Conried announced that no change of officers took place. The next season of opera at the Metropolitan will continue on the same basis as the one just closing. There was no talk of any new opera house to be built.

## TO PLAY IN LONDON.

Charles Dillingham, of New York, has arranged with T. B. Davis to present for the London season Maxine Elliott at the Lyric Theatre, beginning Easter Monday, April 24. Miss Elliott will appear in Clyde Fitch's *Her Own Way*. The entire production and the company supporting her in America will go to London for the season. As Mr. Dillingham represents Klaw and Erlanger this would seem an entrance into Charles Frohman's Port Arthur.

## LILLIAN RUSSELL WOULDN'T SING.

Lillian Russell would not play at the matinee of *Lady Teazle*, March 18, in Hartford, Conn., as it is in her contract that she shall not give matinees in one night stands, and only one on week stands. Without consulting her, Charles Bradford in advance had arranged for a matinee when he saw the house all sold out so quickly for that night. H. C. Parsons will probably sue the Shuberts, as there were \$2,200 in the house.

R. G. KNOWLES TO GIVE "TRAVELOGUES."

R. G. Knowles sails to-day (Tuesday) on the *Kronprinz* to fill his engagement in England.

After his season there, Louis W. Ryley has ar-

anged with him to return to America, and will

send him on a lecture tour of the United States

with the pictures and talks he has made so suc-

cessful at his special matinees in London, in the

style of Burton Holmes' "Traveologues."

## RATES REDUCED IN PITTSBURGH.

S. F. Nixon, of the firm of Nixon and Zimmerman, has decided to reduce prices at his Nixon Theatre, in Pittsburgh, and in future \$1.50 will be the highest price instead of \$2. Exceptions to be made for a few companies that have contracts calling for \$2 admission during the remainder of the season.

## TICKET SPECULATOR ARRESTED.

Morris Goldberg, a ticket speculator, living at 137 West Thirty-seventh Street, was arrested in front of the New York Theatre on the night of March 19, and locked up in the West Forty-third Street station. Goldberg was selling tickets for the concert, and was arrested for cutting the sidewalk.

## AN IMPORTANT MEASURE.

Bill in the Legislature to Regulate Theatre Construction.

Senator Saxe, in the Senate at Albany on March 14, introduced a bill "providing for the manner of building theatres or other buildings used for public entertainments," as follows:

## AN ACT

PROVIDING FOR MANNER OF BUILDING THEATRES OR OTHER BUILDINGS USED FOR PUBLIC ENTERTAINMENTS.

The People of the State of New York, represented in Senate and Assembly, do enact as follows:

Section 1. Every theatre, opera house or other building intended to be used for public entertainments of any kind, hereafter erected, for the accommodation of more than three hundred persons, shall be built as herein provided.

Sec. 2. Every such building shall be of fireproof construction, with walls of brick, stone, cement, iron or steel, and doors and roofs of stone, iron or steel.

Sec. 3. Every such building shall be erected only on corners of streets, so that such building shall border upon at least two streets, and an open court or space of at least ten feet in width shall be left open and unobstructed on the sides of such building not bordering on a street. Within the building line and upon at least three sides of every such building shall be constructed a corridor at least fifteen feet in width, with fireproof walls on each side and exits ten feet wide from the auditorium to such corridor; such exits to be in number not less than one in every thirty linear feet of wall. The number of exits at least ten feet in width from the corridor to the street or court to be not less than one in every thirty feet of the outer building wall. Such corridor to be provided upon a level with the aisles and lobbies upon the ground floor and every balcony and gallery.

Sec. 4. All exits shall have fireproof doors opening outward.

Sec. 5. All stairs or stairways from the upper gallery to the next below shall be at least five feet wide in the clear; from the other balcony or balconies to the ground floor at least ten feet wide in the clear: all stairs, staircases and stairways shall be constructed of iron or other fireproof material throughout.

Sec. 6. In all such buildings the parquet or orchestra seats shall be on the ground floor, and the ground floor shall be on a level with the street upon which such building is constructed.

Sec. 7. This act shall take effect immediately.

Apparently this bill applies to all the cities and towns of the State.

## IN "SUCCESS" FOR APRIL.

In *Success* for April an interview with Mrs. Fiske will appear, fully representing her position as an independent star, and giving her ideas as to the workings and effects of the Theatrical Trust on the life and art of the American theatre. *Success* has announced this interview as one of unusual interest and suggestiveness.

## AMONG THE DRAMATISTS.

J. M. Barrie's play, in which Ellen Terry is to appear, is down for production in London before the end of March.

The *Eternal City* is being played in Rome, the *Eternal City*.

A. Baldwin Sloane, composer of *Lady Teazle*, will write the music for a new opera, the book of which is being written by Jan Schmedding and Louis C. Ling, of Detroit. It will be entirely American in theme and of a new type, and will be backed by New York capital and produced early in the Fall. The company will be organized and cast by Matt Grau. Louis C. Ling is dramatic critic of the *Detroit Journal*, and Mr. Schmedding is a member of the *Journal's* editorial staff.

*Everybody's Secret*, an adaptation in three acts, by Robert Marshall and Louis Parker, from *Le Secret de Polichinelle*, by Pierre Wolf, was produced at the Haymarket Theatre, London, last Tuesday and was well liked.

Venus is to be the name of a new comic opera now being written for Edna Aug.

John O. Hewitt, of the Edward Terry company, has just completed a new four-act romantic comedy-drama of the present day, *The Heir of Baratavia*, which will be produced this Spring.

Langdon Mitchell is at work on a play for *Hearlette Crosman*, which is scheduled for production next year.

Sam S. Shubert, who is now in London, has just obtained the American rights of a new play by C. M. S. McClellan, author of *Mrs. Fiske's* drama, *Leah Kleschna*. The new play, under the title of *The Jury of Fate*, will be given its American premiere early next season.

Charles Frohman has obtained the English rights of *La Belle Marseillaise*, by Pierre Burton, author of *Zaza*, through Sanger and Jordan's agency. In view of this fact, the cables from London, repeated in New York newspapers a week apart, that the manager had visited Paris solely to get this play, are interesting.

David Belasco has secured the dramatic rights of Robert Hichen's novel, "The Garden of Allah."

F. C. Whitney has planned for *The Snow Man*, the libretto to be by Stanislaus Stange, lyrics by William Jerome and music by Jean Schwartz.

Senator W. H. Reynolds' lease of the Garrick Theatre goes into effect April 1.

Doris Francklyn has written the libretto and William Van Iperen the music of *A Fairy Operetta*, which will be given a trial production at the Berkeley Lyceum Theatre the afternoon of March 22.

Eugene Sue's *The Wandering Jew* is to have a spectacular production the beginning of next season. The dramatization was made by the late Nelson Whestcott. The central figure, Dagobert, will be played by William Morris, who is now appearing in Mrs. Temple's *Telegram* at the Madison Square Theatre.

Barney Gerard has been in Lakewood, N. J., the past few weeks on a pleasure trip and also to complete a two-act musical comedy for E. D. Miner and his musical farce, *An Honest Politician*.

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## THE STOCK COMPANIES.

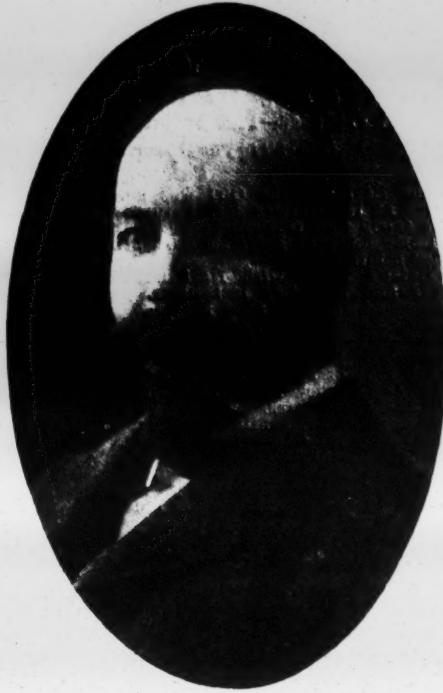
Mortimer Snow has added another theatre to his circuit. It is the Mohawk, at Schenectady, where he will appear April 24 in *Under the Red Robe*. Next week his Troy company will present an elaborate production of *As You Like It*, with Dora Andrews in the role of Rosalind and Percival T. Moore as Orlando. Mr. Snow will shortly appear as Hamlet in each of his theatres at Troy, Scranton and Schenectady.

Adelaide Keim will head a stock company at the Harlem Opera House for the Summer. Miss Keim will personally direct the organization, which is to be called the Adelaide Keim Company. The company will open some time in May.

The Hayward company, Caramontelle and Koss, managers, will open in Sioux City on April 5 for four weeks, and then go to Omaha May 15 for the Summer. Franklyn Hall is leading man, replacing William B. Norris. Edna Ward is the soubrette, replacing Grace Thurston. Frank Norris replaces Carl Bricker, and Charles Mitchell and William Crockett replace Harry Feldman and Edward Norton. Nanette Nerone replaces Eva Sargent. Marie Payne is still the head of the company.

Mortimer Snow has issued the first number of *The Lyceum Free-Lance* in Troy, N. Y. It will be published weekly and devoted to the interests of the Snow stock companies, of which it is a worthy representative.

## PERSONAL



CARTER.—Above is a striking portrait of Lincoln J. Carter, a well-known playright and manager, whose headquarters for some years have been in Chicago, where he conducts the Criterion Theatre. Mr. Carter is in New York for a few days, and since his arrival has arranged for a production of a new melodrama of which he is the author.

IBSEN.—Henrik Ibsen's seventy-seventh birthday occurred yesterday (Monday).

ADLER.—Jacob Adler, who recently established a new theatre in Boston, will return here with Mrs. Adler and several members of his company and to-night (Tuesday) will take part in the entertainment at the Purim Ball in the Grand Central Palace in aid of Beth Israel Hospital. Mr. Adler and his associates will appear in a one-act version of *Othello*.

HARRIS.—Henry B. Harris, manager of the Hudson Theatre, who has been convalescing from an attack of malarial fever in Bermuda, is on his way home greatly improved in health.

WYNDHAM—MOORE.—Mary Moore and Sir Charles Wyndham, who sailed March 18 for England, not only made money from their theatrical tour in this country, but, according to ex-Congressman Jefferson M. Levy, they bought stock of a certain company some weeks ago when it was selling for \$200 a share. They sold at \$370, making a profit of about \$40,000 between them.

BARRYMORE.—Ethel Barrymore will be seen in a special matinee of Ibsen's *A Doll's House* during her engagement in Chicago, which begins April 17.

BOOTH.—Mrs. Sidney Booth recently presented her husband with a daughter. Mr. Booth is no longer in the profession, but is now a business man.

SMITH.—Mrs. Sol Smith, at present with the Sothern-Marlowe company, celebrated her seventy-fifth birthday on March 19, at Cincinnati, O. The company gave her many beautiful flowers. A large box was sent by the Professional Woman's League, being tied with the colors of the club.

LA SHELL.—Mr. and Mrs. Kirke La Shelle and Harry S. Fulton went to Philadelphia Monday to see *The Heir to the Hoorah* at the Walnut Street Theatre.

## TELEGRAPHIC NEWS

CHICAGO.

Isle of Bong Bong and The Earl and The Girl Produced—Fine Business—Notes.

(Special to The Mirror.)

CHICAGO, March 20.

The Earl and the Girl was gorgeously produced at the Garrick last Saturday night, and was fairly well received by the critics.

Home Folks at McVicker's Theatre last night made a hit.

Mama's Papa, with Hart and De Mar, at Hyde and Behman's last night, pleased a big house and received good notices.

Morris and Marvin, of the Avenue Theatre, secured control of the Thirty-first Street Theatre yesterday, giving them a monopoly on the South Side of all outlying houses, as they now have the Marlowe, the Thirty-first Street and the Avenue theatres.

Spring weather continues, with the general attendance good, although it is Lent. Raymond Hitchcock returned to the Studebaker in The Yankee Consul, recalling happy days at that theatre. Willard comes and a new production, The Earl and the Girl, is on at the Garrick. The bills this week:

Grand Opera House, Sweet Kitty Bellairs, with Henrietta Crosman, third and closing week; Auditorium, Metropolitan Grand Opera Company; Studebaker, The Yankee Consul, with Raymond Hitchcock; Illinois, Little Johnny Jones, with George Cohan, second and closing week; Powers, E. S. Willard in repertoire; Garrick, The Earl and the Girl; McVicker's, Home Folks; Hyde and Behman's, Hart and De Mar in Mama's Papa; La Salle, musical stock in Isle of Bong Bong, second week; Bush Temple, stock in Barnes of New York; People's, stock in Heart of the Blue Ridge; Howard's, stock in Turned Up; Columbus, Ninety-and-Nine; Academy, Race for Life; Bijou, Terry McGovern; Criterion, Dangers of Working Girls; Marlowe, Daniel Sully; Thirty-first street, May Hosmer and stock in Fanchon; Avenue, Sam Morris and stock in Quo Vadis; Alhambra, Great Automobile Mystery.

The engagement of A Gentleman from Indiana, which was to follow Henrietta Crosman at the Grand Opera House, has been deferred, and its three weeks have been filled with Ezra Kendall, one week, beginning March 26, and San Toy for the next two weeks.

George Thatcher, the minstrel, who has been playing Sassafras Livingston in the Western Chairman company, and Zenaida Williams, who has been playing the milliner, were married in the Sherman House last Tuesday by Justice Underwood. The bride was the widow of Odell Williams, comedian, and Mrs. Thatcher died a year ago. The newly wedded couple played out the engagement of The Chairman at the Studebaker, where the company closed Saturday night, and then went East.

The Isle of Bong Bong was produced March 14, Tuesday night, perhaps to avoid Monday, which was March 13, by the musical stock company at the La Salle. There was the usual packed house and a great quantity of flowers going over the footlights, also the usual unlimited amount of enthusiasm. Critics failed to discover plot or story, but they did find numerous song hits and much pretty employment of the chorus. Evidences of popular success were noted, but the comedians were urged to further develop their situations and other opportunities. The matinee Thursday drew a capacity house, which seemed delighted with about everything offered for its entertainment. The one setting is an island scene with houses on the sides. The island is in the Philippines, and the talk is about Mindoro and a floating island (Bong-Bong) thereabouts. An English lord arrives with his valet, and, having been smitten by an American girl, secretary of the estate on the island, a sort of pretty typist, decides to woo as a valet and compels his valet to play the lord. This valet in disguise is seized upon by an American politician of the ward heeler type in the Philippines as a candidate for gamekeeper. He accepts, but later finds that this official must fight tigers in personal combat. It develops that the English gentleman is the owner of the estate on Mindoro, and Dolores, a dark Spanish beauty, appears as widow of the former owner of the estate, with revenge in her heart and a dagger in her hand. The Sultan of Bong Bong, the floating island, figures as an assimilated monarch under the American flag. He comes with his slaves and his daughter, surprisingly white and refined, who later puts on a dainty male disguise and pretends to be a desperado. Somehow, an American widow gets into the story, also some thoroughly American Indians, a wizard, a Spanish general and an American civil engineer. There are virtually no acting honors, though Florence Holbrook as the Sultan's daughter fulfills the part with her usual grace, delicacy and thoroughness. She never was more popular than in this dual role. It is hard to say in which she delights the more, skirts or male attire. Her song, "Lonesome for You," is the best she has sung at the La Salle and she gets many encores. Frances Kennedy is statuesque and pleasing as the society widow, and Ursula March introduces something like a character study as Dolores. Olive Vall makes a very pretty typist, a charming picture in light blue and black. All her songs were encores. The two attendant slaves of the sultan were chosen for good looks. Beside Phrynette Ogden appeared a new beauty, apparently of the Irish type, Helene McDonald. Al Shean, as the valet-lord, offers a queer mixture in chapple clothes, with a Dutch comedy wig and a German-American dialect. Under these peculiar circumstances he has some opportunities and managed to get a considerable number of laughs. In fact, the La Sallers seem rather to enjoy the hybrid character. James Marlowe is in his element as the sultan and is, as usual, a great favorite. Cecil Leam hasn't as good a part as usual as the incongruously interloping politician. However, he makes about all possible of the part and opportunities, but he is capable of something much quicker and brighter. Walter Ware is well fitted with the part of the English lord and acts and sings with considerable excellence. His duet with Miss Vall, "On Such a Night," won several encores. George Mackey was a new kind of a wizard with bright eyes and a young and nimble gait. His dancing, as usual, made a big hit. Mart Lorenz sang and acted the Indian chief admirably, making the small part, absolutely incongruous and dragged in as it was, one of the most genuinely worthy and enjoyable in the production. The Indian outbreak occurs near the close of the last act, and, given with a large chorus, faithfully and elaborately costumed, it is impressive. But there was too much of it Thursday. Several details of the number which were not neatly worked out marred the effect of the strikingly good details. Gus Shohne, who staged this production for B. C. Whitney, often errs in striving for originality by ignoring the requirements of grace in musical numbers. In the orange grove chorus of "Ask the Man," he has avoided this fault and that of overloading. The result is one of the prettiest and most effective numbers ever produced here. The costumes alone are as achievement. The "Brownies" is good also, but this number requires a neater touch and more definiteness in dress and grouping. Bartley Cushing directed the dramatic portion of the production.

Distinctly good was The Chinese Honeymoon as set forth, by Sam Shubert's Western touring company at the Garrick last week. It introduced Georgia Bryton, a successor to Katie Barry in Fif, who approaches her in excellence. She has remarkable spontaneity, right comedy instincts and evidently a habit of doing things faithfully well that should help much in elevating her in the profession. Another part that was surprisingly good was the Chancellor Chippie Chop of Joseph E. Miller. With thoroughness, temperament and ability he carried out a distinct and interesting conception. George Broderick was a good Hang Chow and Robert Grant was an acceptable Tom, though at the outset his delivery of his lines was altogether too rapid, gusty and indistinct. Regina McAvoy brought to Mrs. Pine-

apple youth, grace and brightness, and Eveleen Dunmore gave Soo-Soo unusual good looks and a pleasing voice and manner. Mabella Baker's official mother-in-law was effective in a broad manner that should have been changed somewhat for a metropolitan engagement, and John L. Kearney's Pineapple should have undergone a similar improvement, though he looked the part most satisfactorily and acted much of it with just the right touch. The production is handsomely staged and altogether commendable.

Me, Him and I drew well at the Great Northern last week, and, judging from the demonstration of the audience, was a popular mixture of music, specialties, comedy and chorus numbers. George Bickel and Harry Watson, who were always sure of fourteen hits a week at the vaudeville houses here, were just as successful in Me, Him and I, and Watson—well, like Abou Ben Adhem, his name "led all the rest." In the triple comedy competition the quietest man with his more deliberate method drew ahead and achieved a legitimate victory. However, George Bickel was always a welcome figure, and Edward Lee Wroth's Irishman was of unusual excellence and helped to make the triple appeal irresistible. The general gymnastics of Etta Pearce helped some, and John J. McCowan played Klondike Charley well. Helen Spencer was an imposing prima donna and sang well, though her voice and George Germane's don't mix well. The football chorus, kicking footballs into the audience, was a catchy novelty. The scenery was effective and the chorus pleasing.

The Ancient History Club met in Archie Ellis' office last week and a pleasant time resulted. Mr. Ellis was in the chair with the document, and Jay Rial, press representative of Hyde and Behman's, discoursed on Chicago theatres in the seventies. Samuel Thal, of Mama's Papa, recounted the thrilling first engagement of Uncle Tom in San Francisco at \$1.50 per. Besides recalling that the fashionable theatres of Chicago in the seventies were McVicker's, Hooley's, and the Academy (on the West Side), Mr. Rial recalled Frank Alken's theatre on the present site of the Auditorium and called the Adelphi. There was a second Adelphi built on the walls of the ruins of the post office at Monroe and Dearborn, which Haverly got hold of in 1876, and there was a theatre on the present site of the New Majestic in Monroe directly south of McVicker's. Mr. Thal recalled that Mabel Hite didn't always get \$200 a week and, if the Ancient History Club is right, she began about ten years ago, a newcomer in Chicago from Kansas City, at the Chicago Opera House. Mr. Rial got back from Australia eight weeks ago.

Under the Red Robe, pretentious and stilted, was handsomely staged at the Bush Temple last week. It was one of the most remarkable in this respect of this successful season at the Bush. George Alison as Gil de Beraul was a romantic figure that delighted the eyes of the fair sex. He played with unusual grace and finish. His Gil was the interesting central figure around which the costumey characters of the Wyman novel circulated. Mabel Montgomery sent thrills of emotion through the matinee crowds with her several handsome dresses, and in one or two scenes she seemed to inadvertently use her natural voice with a most pleasing effect. Gertrude Rivers' Elsie was most appealing, sincere and lifelike, an admirable combination of talent and good judgment. Charles Balsar's de Cochefort was especially praiseworthy for very similar reasons, being convincing, with the proper strength and with well-sustained thoroughness. Sidney Pilson did the Englishman, Brunt, very well, and Morris McHugh exercised commendable restraint in getting laughs with Captain Larolle. Milford Giffen's Lieutenant Manet was excellent. The interiors of the chateau and Richelle's palace were impressively solid, rich and complete.

J. Sheldon Landon, who was hereabouts last season with Maude Adams and John Drew, appeared on Michigan Boulevard last week as the advance representative of The Yankee Consul, which will open its fortnight at the Studebaker to-night with Hitchcock and all the old favorites, including Flora Zabelle, back in her home city and back from Europe. The Consul has been doing a big repeating business, and the chances are that it will reach the close of its engagement at the Studebaker with enough impetus to carry it on for two weeks more if the way were clear.

A distinguished group of Easterners, including A. W. Dingwall and W. A. Brady, are due in town this week.

It is not yet certain that Richard Carle will produce The Mayor of Tokio at the Studebaker in June as a Summer show for that theatre, and Manager Will Davis said last week he was not then certain that he would make a Summer production of his own at the Illinois.

J. J. Rosenthal was in the city last week as business-manager of A Chinese Honeymoon. He says the prospects for Kathryn Osterman in her new play next season are bright. The writer recently saw Miss Osterman bravely refuse to disappoint an audience in an Orpheum vaudeville house, and in spite of her severe cold she made her sketch one of the successes of the bill.

With Earl C. King, formerly of the Madison Square and Casino, in charge. The Earl and the Girl company arrived in town Thursday.

Lillian Russell will be at the Garrick after The Earl and the Girl, which will remain several weeks, and then Fif, Paff, Pouf and Hopper in his new vehicle, Elysian.

Manager Harry Askin had the only especially decorated house in town St. Patrick's Day. The Grand lobby was gay with Irish and American flags and the auditorium was handsomely furnished with a star shining brightly Irish on the stage begorra, the play being Kitty Bellairs.

George Cohan's Little Johnny Jones played its first week at the Illinois to one of the most notable series of capacity houses of the present season, and Manager Will Davis said that it was no wonder, the engagement being for two weeks and the attraction being strong enough for six.

The seats for Friday and Saturday nights were virtually all sold Thursday and again Saturday morning did not prevent a capacity house on Saturday afternoon. The critics welcomed Little Johnny Jones and the Cohans with considerable enthusiasm and much praise for the brightness and sparkle of the production.

George Cohan's darning made its usual big hit and Yankee Doodle Boy, sung by him and chorus, was one of the most successful musical numbers seen here in a long time. Mr. Lawson of Boston was received with especial interest. The popularity of the star was evinced in curtain calls, and after coming back three times he made an "I thank you" speech, with a few very good-and-kinds thrown in. The English cabby number, "Hop in My Hansom," was one of the hits, and Tom Lewis as the Unknown was decidedly another. Ethel Levey's "Good-Bye, Flo," was the vocal gem of the production. The long explanation speech in the midst of the play and other details show Mr. Cohan struggling with dramatic composition and the chorus in white tights in the last act, while neat for that sort of entertainment, is rather unexpected and evidently unnecessary. The settings were remarkably excellent, and the steamer departure was a clever surprise that was enthusiastically applauded.

The road company of His Highness the Bey will open at Hammond March 29.

Florence Gerald, who was Mrs. Briscoe in the Western County Chairman, will go East with the company and then cross the continent to San Francisco to become a member of the Alcazar company.

The newspaper announcement that the old Orpheum Theatre building in Washington Street just north of the Chicago Opera House was to be reconstructed into a new theatre was a mistake. The property is not on the market at all at present, and there is no theatre scheme hatching to use it. The rumor started when a certain dancing teacher made inquiries with a view to combining a dancing school with a vaudeville theatre.

The Shakespearean festival by the Ben Greet Players will open at the Studebaker Monday evening, April 3, with Twelfth Night, in the Elizabethan manner. The same play will be given Tuesday evening. The bill for Wednesday matinee and night is The Merchant of Venice.

Two Gentlemen of Verona will follow. In the Elizabethan manner, Thursday and Friday even-

ings; Hamlet, Elizabethan manner, Saturday afternoon and evening, performance beginning at 3 P.M., with an intermission after Act III, scene 1, until 8.15 P.M. Second week: Comedy of Errors, Elizabethan manner, Monday and Tuesday; As You Like It, modern, Wednesday matinee and evening; Much Ado, Thursday, and Friday; request bill, Saturday. The bill for the third week will include Everyman and Shakespearean comedies.

Russell Brothers as the female detectives at the Columbus engagement were as successful as ever they were in vaudeville in producing laughter, and they had good houses all the week. Charles H. Phillips' songs made a hit, and the people out front kept him busy for some time, during which he gave a varied assortment. The quarrel between John and James as the Irish servant girls brought down the house. Margaret Lewis put much ginger into the part of Hanna Eliza Jane, and Antoinette Hart played the wif with more than customary brightness and naturalness. Annie Conroy Russell was a handsome Jess Adams, and she fulfilled all the acting requirements easily. The members of the Russell family with the attraction include James I. Russell, business-manager, and John Russell, Jr., assistant stage-manager.

Millard Adams, manager of the Auditorium, says that the Auditorium has been permanently established, by the success of the experimental engagement of Ben Hur, as a competitor for theatrical patronage of Chicago with the biggest productions, including, in particular, spectacles. There will be no more this season, but Humpty Dumpty is booked for next October and will begin the new season and the new career of this huge theatre in earnest. Manager Adams has others booking to follow, but says he is not ready to make them public. The list will undoubtedly be most interesting, especially to managers in Chicago and to managers elsewhere who expect to bring their attractions here after October 1.

Sam Morris and Charles D. Marvin have secured control of the new Marlowe Theatre by buying out Harry Sommers, and will make it a stock house. They have been conducting the Avenue for about two years, and with marked success, having furnished a long list of plays for the masses there with a stock company headed by Mr. Morris, who was for a number of years the popular comedian at Hopkins'. The Marlowe has been a combination house, booked by Stair and Havlin since it was opened last Winter, after a small fortune had been spent on it to bring it thoroughly up to date under the new theatre ordinance. All its booking engagements will be carried out and the stock company will then take possession for the Summer and thenceforth this peculiarly neat and handsome South Side house will know traveling attractions no more. The change at the Marlowe will be coincident with a change at the Avenue by which that theatre will become a vaudeville house. Mr. Marvin and Mr. Morris have already begun to look for members of the new stock, and promise a company of unusual excellence. The popularity of Messrs. Morris and Marvin—that is the Avenue management—combined with an unusually commodious and attractive theatre, assures success.

The road company of His Highness the Bey will open at the Towle, Hammond, March 29. Alice Riker, who has been engaged as ingenue of the Players' at the Bush Temple, succeeding Mary Hungerford, will make her first appearance there to-night in Barnes of New York. Dorothy Vernon of Haddon Hall is to be produced at the Bush Temple. OTIS L. COLBURN.

## BOSTON.

Musical Attractions—The Cingalee Successful—Romeo and Juliet—Spring Notes.

(Special to The Mirror.)

BOSTON, March 20.

Musical attractions have the call in town to-night, all the important changes of bill being light and frivolous but thoroughly entertaining productions to chase away the sober tone which Lent has given to the theatrical season here.

There was an added interest to the opening of the engagement of The Filibuster at the Majestic, for Boston had already seen it given by the Bank Officers at their annual theatricals, and now Samuel E. Rork has given it a professional production, the leading features of the cast being: Captain Bob Gatling, William V. Strune; Lieutenant Seabrooks, Frank Turner; General Gonzalez, H. W. Tredenick; Pilgrim Progress, Albert Maher; Silas Fosdick, Hugh Flaherty; Dolly Dashington, Louise Gunnin; Hetty, Ethel Johnson; Donna Dolores, Edna Fassett; Yvonne, Alberta Marr.

Since the presentation by the amateurs the production has been rubbed up considerably, the rough edges of the humor have been trimmed off, and now it is a comic opera which is lively and up-to-date in every respect. Louise Gunnin was the best liked of the principals and made as great a hit as she did when here with Schumann-Heink. Ethel Johnson was another who did capitally, and Albert Maher and H. W. Tredenick were thoroughly effective in comedy roles. The scenery and costumes were elaborate.

At the Tremont The Cingalee opened a fortnight's engagement, and there was every reason why it should have big success, for it included nearly all the favorites of the company which gave A Country Girl such brilliancy at the Museum two seasons ago. William Norris is a prime favorite here and took all the honors by his cleverness. Hallian Mostyn, W. G. Stewart, Blanche Deyo, Gertrude Findlay, and Harold Vizard, all of that earlier company, were seen to great advantage.

Humpty Dumpty opened a long engagement at the Colonial to-night and packed the theatre. Foremost among the favorites in the spectacle were Frank Moulan, George Schiller, Maude Lillian Berri, and Nellie Daly.

Chauncey Olcott makes a change of bill at the Boston to-night and complies with the requests of many and revives his earlier success, Terrence. The first week with A Romance of Athlone was a notable one, and the engagement will be on record as one of the most successful that Mr. Olcott has played here.

At the Castle Square to-night the stock company made its first Shakespearean production since the change in management went into effect last fall. Romeo and Juliet was the play chosen, and it was especially interesting for its chance in showing Lillian Kemble in Juliet as compared with the leading ladies who have gone before her. She showed her great versatility, for she had already played it in the West and South, and made one curious to see her in other Shakespearean characters. Charles Chappelle was specially engaged to play Friar Laurence. A notable feature of the production was the utilizing of sketches specially made by Frank Chauteau Brown, the well-known architect, for the scenery and furniture.

At the Bowdoin Square the melodrama of the week is Her Only Crime, which has been given here at higher prices, but is now revived to give Charlotte Hunt an opportunity to show her versatility. She has the support of Charles Miller and the stock company.

Williams and Walker are at the Globe to-night with their production of In Dahomey, their first engagement in this city since their trip to London. Before they went they played here, but didn't begin to make the hit which was scored to-night, although they were no funnier or more original.

After Midnight is the attraction at the Grand Opera House this week, presenting the Tenderloin and the red-light district without any of the red being turned off. There are raids, kidnapping, burglaries and rescues galore, and the company, headed by Jack Webster, gives an effective presentation.

Maxine Elliott is in her second and last week of her engagement at the Hollis, where Her Own Way still continues to draw large audiences. It is a piece that repeats well and Miss Elliott's admirable impersonation and her excellent company add to the strength of the play.

Charles Hawtrey has received a lesson in the wisdom of revivals, and the audiences attracted by A Message from Mars at the Park are by all

odds among the finest that that house has had this season. Mr. Hawtrey has never played the part of the selfish clubman with finer discrimination than now, and his supporting company helps him at every opportunity.

This is only March, but the end of the theatrical season seems decidedly near. No attractions have been arranged to follow those now playing at the Majestic and Colonial, the Park has promised one and the Hollis three, and as for the Summer season, not a definite statement has been made to the public, unless at the Tremont, where Henry W. Savage has given Summer operas for so many successful seasons. It is to be supposed that he will be there this Summer as usual, but he has announced no plans. It would look as if Boston would go mad over outdoor performances this year, as a result of the activity at Point of Pines, Nantasket and Nantasket Point. That would hurt the patronage at Summer theatres, but still I would not be surprised to see one stock company come into the field before the first of July.

Carmen will be the next play to be given at the Castle Square, the version being that made for Olga Nethersole.

Charles B. Dillingham made a flying visit to Boston last week to discuss with Maxine Elliott plans for her going to London this Summer with Her Own Way. She will sail with her company April 5.

Eleanor Robson had a notable engagement with Merely Mary Ann at the Colonial, and while there was a little tardiness in society's approbation for the first two or three nights, the fortnight finished to capacity. It was a great tribute to Miss Robson's personality and impersonation.

Lindsay Morrison, of the Castle Square, has been given a leave of absence for five weeks in order that he may direct the rehearsals of the Hasty Pudding boys at Harvard. This is his first vacation since coming to this house, and is richly earned.

Charles Hawtrey is going back to Canada for another tour this season, and will jump from Boston to Toronto.

Maxine Elliott's coming to the Hollis was made a bit unpleasant by the spread eagle oratory of the member of the Common Council who tried to make it out that there had been desecration of the flag when she was here before, simply because the flag was left on the floor when she took a curtain call. The outburst was ridiculous, and it goes without saying that Miss Elliott never did anything of the sort.

Arthur G. Shinners, theatrical agent at the Globe, was quietly married to Gertrude Reilly, a telephone girl, a few days ago, and nothing was said of it, not even to the family of the groom, until the elopement came out through the papers.

has not received such a send-off here since the memorable days of Adelaide Neilson. Coming so soon after Henry W. Savage's *Parasol*; this season of classic drama demonstrates that St. Louis has measurably increased its capacity to support affairs of the stage in a more becoming manner. The \$5,000 point per performance was very nearly reached on more than one occasion at the Olympic the past week.

The Rogers Brothers had things their own way at the Broadway playhouse last night. Nothing can be said against the setting of the piece. One of the scenes is laid on the Pike in the Liebenbeck Animal Circus and is uproariously funny.

At the new Garrick Ralph Stuart appeared in a romantic comedy-drama in four acts, founded on A. W. Marchmont's novel, *By Right of Sword*, and prepared for the stage by Elizabeth Doremus, Leonidas Westervelt and others. Ralph Stuart has a good medium for his talents in this offering, which abounds in thrilling situations. He has improved since he appeared in the Grand stock. *By Right of Sword* remains all week, with a professional matinee for which a 25-cent second balcony rate has been instituted. The Chinese Honeymoon company will come next week, followed the week after by Ezra Kendall in *Weatherbeaten Benson*.

James K. Hackett began at the Century to-night in *The Fortunes of the King*. As Charles Stuart, afterward Charles II, he is a kingly figure. Charlotte Walker continues as Mr. Hackett's leading woman, and is equal to the occasions demanded of her. *The Fortunes of the King* proves an interesting play.

Der Hochzeitstag (The Wedding Day) was the Helnemann-Weib offering last night, this time at the Century instead of the Olympic. The company was at its best, and kept the audience entertained all the evening.

At the Imperial a new melodrama, *Too Proud to Beg*. The Heart of Maryland, the big Belasco play, held the Imperial boards the previous week, to good business.

Mason and Mason at the Grand. Supported by a capable company they pleased large houses. *The Stain of Guilt*, a melodrama, is at Havlin's.

At the Crawford, *Why Women Sin* is the bill.

After presenting *Lady Windermere's Fan* all the week, the Odeon stock company starts out with *The Banker's Daughter* to-morrow night.

The new theatre on Grand Avenue seems near to realization. James J. Hannon is said to have obtained an option on a lot at the southwest corner of Grand and Morgan. The old Rumsey mansion stands there now. The theatre is to be named either the Empire or the Pontiac, preferably the latter, because somewhere near the spot Pontiac, the Indian, is said to be buried. In order to build up a clientele in advance of the completion of the house, for which plans are being drawn, Mr. Hannon is getting up a subscription list. The plans call for a modern, cozy and comfortable house, and its management will be in line with the wants of the up-town patronage.

Henry M. Blossom, Jr., hopes to see his new opera, *The Gypsy Girl*, produced in St. Louis first. He also says that he has bought the rights of dramatization to a little story called "The Transfiguration of Miss Phyllura," of which he is making a four-act comedy.

The Tyrolean Alps people are trying to get through an ordinance from the Municipal Assembly enabling them to run the big World's Fair show all Summer. The other places are likewise getting ready, John D. Hopkins' Forest Park Highlands undergoing the usual extensive Spring remodeling, as well as Delmar Garden.

A Midsummer Night's Dream was represented interestingly and with good results at the Odeon on the evening of St. Patrick's Day by the Elizabethan Stage Society for the purpose of raising funds with which to endow a cot at St. Luke's Hospital to be under the permanent direction of the Actors' Church Alliance, of which Rt. Rev. Henry Codman Potter, Bishop of New York, is National President. Only amateurs were seen in the play, but their efforts were well directed by professional talent. The chorus and ballet numbered 64 persons and the orchestra 21 pieces.

Zoe Akins, an actress and daughter of T. J. Akins, Republican National Committeeman from Missouri, appeared before the Evangelical Alliance, composed of local ministers of the Gospel, the other day to urge their cooperation in a movement looking toward the closing of theatres on Sundays. Miss Akins belongs to the Odeon stock company, and declares that she is one of thirteen members of that company all of whom are members of local evangelical churches and it is against their desires to act on the first day of the week, commonly called Sunday. The actress made so spirited an address to the ministerial caucus, despite her tender years (she is but 17), that they immediately signed a petition in support of a bill to be presented to the Legislature at Jefferson City for the suppression of the Sunday theatre. The measure can hardly come up at this session, because the lawmakers are too busy putting the quietus on the game of the tin-horn horse sharks in this State; besides, the Sunday theatre question came up once before this session in connection with Sunday baseball, and, being used as a sort of rider on that bill, was defeated.

A big squad of boys detained in the local correctional institution called the House of Refuge has been trained into a brass band. The youngsters were permitted to parade the streets the other day and serenade the newspaper offices. This feat took so well with the street gamins that a number of them immediately committed a series of small depredations just to be sent to the "ref" so that they might join the "band." Corrective measures as applied to the young take strange shoots at times.

Charles A. Bird has reassumed the management of the Garrick Theatre after the conclusion of Ada Rehan's tour. J. A. NORTON.

## PHILADELPHIA.

Lady Teazle Pleases—Maude Adams—The Prince of Pilsen—Ethel Barrymore—Notes.

(Special to The Mirror.)

PHILADELPHIA, March 20. The thirty-fourth birthday of the Philadelphia Lodge No. 2, B. P. O. Elks, was celebrated March 15 by laying of the corner-stone of their new home at the southeast corner of Juniper and Arch streets, followed in the evening by a banquet, vaudeville and ball at Horticultural Hall. The new home will be a very elaborate three-story structure with modern appointments, including a roof-garden. The building and ground will cost \$285,000, to be completed and dedicated next September.

The many patrons and admirers of the Forepaugh Stock company will be surprised at the announcement of the managers, Miller and Kauffman, who have decided that this and the coming week will be the finale of the present stock organization. Othello, with George W. Barbler, Caroline Franklin and a list of popular associates, will be the programme this week, with Moths as the closing attraction, week of 27. Eugene Blair and her own company opens here April 3 in repertoire for a four weeks' stay. At the termination of this engagement a new company will likely follow, presenting drama and also vaudeville, with the idea of keeping the house open all Summer. This will require a few alterations in the interior for cooling apparatus.

The new German Theatre at the southwest corner of Franklin Street and Girard Avenue, with four-story hotel and offices, is to be erected at a cost of \$150,000, the theatre to occupy 76 x 113 feet 9 1/2 inches. The contract to erect same has been awarded to A. Raymond Raff, to be completed by Nov. 1.

To-night the many admirers of Lillian Russell turned out in full force to welcome her in *Lady Teazle*, with the original New York production. The verdict is one of approval, and the week's engagement at the Chestnut Street Opera House will no doubt be profitable. Hackett in *The King* follows April 3 for two weeks.

Maude Adams at the Broad Street Theatre is in her second and final week with The Little Minister and *Op o' Me Thumb* to splendid patronage. Francis Wilson's first appearance here as Cousin Billy 27 for a two weeks' term.

The Prince of Pilsen arrived at the Chestnut

Street Theatre this evening to play a two weeks' return date and received a royal welcome. Ida Stanhope, Almyra Forrest, Arthur Donaldson, Ivar Anderson, Jeanette Bagged, Jess Dandy, and Marie Welsh are the favorites. Frank Daniels in *Sergeant Blue* April 3. The Royal Chef 17. The Sho-Gun May 1.

Ethel Barrymore in *Sunday* is the feature of the Garrick Theatre for two weeks, opening to a large audience, which was delighted with the clever work of the star and her competent support. Joe Weber's stock company direct from their New York home follows April 3. Edna May in *The School Girl* 17.

A new comedy by Paul Armstrong and produced by Kirke La Shelle, entitled *The Heir to the Hour*, opened to-night at the Walnut Street Theatre for a two weeks' engagement. It is a story of Western life and is handsomely mounted. *The Maid and the Mummy* April 3.

Lew Dockstader's Minstrels received an ovation to-night at the Grand Opera House, the immense building being packed to the doors. The programme introduces many novelties, such as Sheridan's ride, a military spectacle; a field of crows coming to life, and the water lily scene, in addition to the long array of popular comedians: Neil O'Brien, Carroll Johnson, Matt Keefe, William H. Hallett, Leighton and Leighton. This will prove one of the banner weeks of the season. Walter Perkins, in *Who Goes There?* 27. Charles Grapewin, in *The Awakening of Mr. Pipp*, April 10. Arizona 17.

At the Park Theatre, Kellar, the magician, aided by Valadon, the wizard wonder, inaugurated his annual two weeks' engagement this evening to a large and mystified audience. The entire programme presents many new novelties, and the advance sale guarantees big returns. Quincy Adams Sawyer April 3.

This is the fourth and last week of Florodora at the Casino, which has proved a success. Thus far the management has been lucky in providing attractive bills. *A Country Girl*, by the New York Musical company, follows 27 for two weeks.

The Girard Avenue Theatre has this week at the Old Cross Roads, introducing Estha Williams, James M. Brophy, American Four quartette, and a capable cast, together with splendid scenic surroundings and meritorious representation. *No Wedding Bells for Her* March 27. In Old Kentucky April 3. Rose Melville, in *Sis Hopkins*, 10.

The Confessions of a Wife this week at the National Theatre. *Nobody's Darling* 27.

The Curse of Drink is at the People's Theatre for a week, opening with a large attendance. New Eight Bells 27.

Hart's Kensington Theatre presents a novelty in *The Silver Dagger*, with sensational effects and clever specialty work. *Span of Life*, with the Donizettas week of 27.

Across the Pacific at Blaney's Arch Street Theatre is one of the most attractive offerings of the season. Daniel Ryan, announced as a young romantic actor and tragedian, is booked for week of 27, in repertoire: *A Royal Lover*, Monte Christo, *The Mad King*, *Lady of Lyons*, *Virginius*, and *Macbeth*.

Darcy and Speck's stock company at the Standard Theatre are giving an excellent representation of *The Sign of the Four*, a melodrama full of sensational climaxes which appeal to the patrons of this house. George Arlyne and Mattie Choate continue in the leading roles and are universal favorites. *My Old Kentucky Home* 27.

Saake's German stock at the Bijou Theatre present Youth and 20,000 Marks Reward to the usual discriminating audiences, every play well delineated and worthy of popular patronage. Dumont's Minstrels, at the Eleventh Street Opera House, add to the long line of local burlesques. *The Wizard of Booz*, or *Humpty Dumpty*, is the new one, in addition to Dr. Oster's Age Limit, Our Boarding House and the popular first part. Patronage always good.

Industrial Hall is now open as a roller skating rink.

This week ends the musical season. The final concert of the Philadelphia Orchestra, under Fritz Scheel, at the Academy of Music, 24, 25.

Burton Holmes' illustrated lectures at Academy of Music 6, 7; subjects: Ireland and Japan. The regular season at our theatres is rapidly approaching an end, and with few exceptions has not been up to the standard of former years. S. FERNBERGER.

## BALTIMORE.

Goodwin in Repertoire—Melodrama Popular—Chase's Closing.

(Special to The Mirror.)

BALTIMORE, March 20.

N. C. Goodwin is the star at Ford's this week, where he appears to-night in *The Gilded Fool*, and scores as distinct a success as he always does in this play. It will be presented to-morrow night and at the Wednesday matinee. Wednesday night Mr. Goodwin will be seen in *The Usurper*, which he will play for the remainder of the week, except Saturday night, when the bill will be changed to *The American Citizen*. Mr. Goodwin is surrounded by a thoroughly competent company, and his performance is even and delightful. At the close of the week he will be followed by William Collier in *The Dictator*.

The Royal Chef holds the stage at the Academy. The cast includes David Lewis, Harry Leone, Cecil Lean, Florence Holbrook, Elsie Moore, Stella Tracey, and Joseph Welsh. Next week, Joe Weber's All-Star stock company in Higley-Piggley and The College Widower.

The Wife is the play selected for presentation at Chase's this week by the De Witt company. The stage setting is appropriate. The bill next week, a new version of *East Lynne*, will be the farewell performance.

Busy Izzy entertains the patrons of the Auditorium. The company is a good one, and clever specialties are introduced. Thomas E. Shea in repertoire is the underline.

Queen of the Highway is the melodrama seen at the Holliday Street. Alberta Lee plays Rainbow, the Indian girl, in a decidedly clever manner. The support is fair and the play is well put on. The Smart Set will see, beginning Monday night.

The coming demolition of the old Front Street Theatre is a matter of much interest in dramatic circles everywhere, because of the many associations which cluster about the historic playhouse. Stephen A. Douglas was nominated for President in this theatre in the stormy year which preceded the Civil War, and President Lincoln was nominated for re-election there in 1864. The original Front Street Theatre was built in 1829 by Charles Grover, and at that time was considered the finest playhouse in the country. On the afternoon of February 3, 1838, during the engagement of Cook's European Circus, the theatre was destroyed by fire. In the same year the present structure was built, and was formally opened on December 3. In 1842 Mrs. Frank Drew made her stage debut as the Duke of York to the Elder Booth's Richard III. On the night of December 8, 1850, Jenny Lind made her first appearance in this city in the old theatre under the management of P. T. Barnum. Four concerts were given. The house was packed with the beauty and the fashion of Maryland, and the concerts netted the famous singer about \$60,000. Macready appeared there in 1848 as Macbeth, while Forrest was playing the same role at the Holliday Street Theatre. Among the other noted players who appeared there was Charlotte Cushman. The theatre was used sometimes as a circus, there being a ring under the stage which extends into the auditorium, and here Dan Rice, Jim Myers and other famous clowns appeared with various circus companies. Mademoiselle Zoya, a noted woman rider, was seen in the arena of the "Old Front," and so were the Melvilles and Stones of long ago. At the close of the war the house was leased by George Kunkel, who ran a series of melodramas. Mazeppa was very popular at that time, and Adah Isaacs Menken was seen in the star part. Leo Hudson, Addie Anderson and Miss Fischer were later Mazeppas. At one time the leading man was Oliver Doudou. By one time the leading man was Oliver Doudou. Next Monday, return engagement of Forbes Robertson and company in *Hamlet*.

The Wizard of Oz, interestingly attractive, has a crowded attendance at the New National Theatre. Fred Stone makes his first appearance here as the Scarecrow, and with David Montgomery as the Tin Woodman, scores a big hit. Arthur Hill's Cowardly Lion continues a wonderful study of animal acting. Anna Laetitia, Allene Crater, Lotta Faust, and Joseph Schade are leading favorites in a strong company. Lew Dockstader's Minstrels follow.

The Flaming Arrow is this week's attraction at the Lyceum. Why Girls Leave Home is being told at Heuck's.

H. A. SUTTON.

## WASHINGTON.

Wang and Wizard of Oz Favorites—Musical and Other Notes.

(Special to The Mirror.)

WASHINGTON, March 20.

De Wolf Hopper in *Wang* opened to the capacity of the Columbia Theatre to-night. Marquise Clark is a charming Mataya, and others of pleasing pronounce are Madeline Rawlins, Sabry D'Orsell, Ada Deaves, Francis Carter, Frank Casey, and Frank Butler. Next Monday, return engagement of Forbes Robertson and company in *Hamlet*.

The Wizard of Oz, interestingly attractive, has a crowded attendance at the New National Theatre. Fred Stone makes his first appearance here as the Scarecrow, and with David Montgomery as the Tin Woodman, scores a big hit. Arthur Hill's Cowardly Lion continues a wonderful study of animal acting. Anna Laetitia, Allene Crater, Lotta Faust, and Joseph Schade are leading favorites in a strong company. Lew Dockstader's Minstrels follow.

Quincy Adams Sawyer, one of the most interesting of the Adams-Sawyer drama, was seen here for the first time to-night at the Lafayette Square Opera House with a big audience.

tendance. One of the best of interpreting companies is seen in the presentation. William Bramwell in Captain Barrington is next week's announcement.

Fast Life in New York is at the Academy of Music. Julian Rose and Virginia Drew Tresscott competently head a strong and talented company. The Queen of the Highway follows.

On a visit to the White House last week, Professor Francesco Fanciulli, former leader of the United States Marine Band, who composed the ode that was given a rendition at the inaugural concerts by the Marine Band and a chorus of 500 voices, presented to President Roosevelt, to whom the ode is dedicated, a manuscript copy of the composition handsomely bound in an illuminated cover in red and gold. The President expressed to Professor Fanciulli his appreciation of the gift and of the compliment conveyed in its dedication to him.

The success of the inaugural chorus concerts was so pronounced, thousands being turned away unable to gain admission, that another concert will be given at Convention Hall next Friday night, when the chorus will be heard in its full strength, and assisted by the United States Marine Band. Mrs. Annie Grant Fugitt will be the soprano soloist. The proceeds of this concert will be devoted to a fund for the establishment of a proposed Washington Festival Chorus.

Sunday night entertainments that were largely patronized were the Washington Saengerbund Concert, at the New National Theatre, when the society concluded the season's series. The soloists were Mrs. Corinne Rider-Kelsey, soprano vocalist; David Mannes, violinist, and an orchestra of forty musicians, under the direction of Henry Xander. The American Vitascope motion picture exhibit of scenes of the inauguration parade were shown at the Columbia Theatre, and are the best and most complete yet presented. The successful Sunday night display of the Archibald L. Shepard projecting animated photographic reviews of scenes of current interest are continued.

Next Sunday night, at the National Theatre, Rev. D. J. Stafford, D. D., one of the most eloquent lecturers on Shakespearean subjects, will give his lecture on King Richard III, under the auspices of the Knights of Columbus, for the benefit of the Catholic University of America.

The annual Spring and Summer stock company season at the Columbia Theatre, that usually commences the first week in May, is now in process of organization. JOHN T. WARDE.

## TWELVE THOUSAND FOR HOLLAND BENEFIT.

The auction sale of seats for the Joseph Holland Testimonial, which is to be given at the Metropolitan Opera House on the afternoon of Friday, March 24, 1905, was held in the Herald Square Theatre on the afternoon of March 16.

Nearly 2,000 persons were in attendance, and it was one of the most remarkable affairs of its kind in the history of New York theatricals. Every player of note in the city, at this time was present, while society and Wall Street circles were generously represented.

The auctioneers were aided in their efforts by such well-known theatrical figures as Clay M. Greene, Digby Bell, Victor Herbert, Joseph Grismer, Lew Fields, Nat M. Wills, and Arnold Daly, all of whom auctioned off boxes when Joseph P. Silo's representative called upon them. Clay Greene, Digby Bell, and Nat M. Wills made particularly successful and humorous auctioneers. The bidding for boxes and orchestra seats lasted from 4.30 until nearly seven o'clock and a sum approximating \$12,000 was realized. It was impossible to deliver the seats bid in to the purchasers on the same afternoon, but these seats were held at the box office of the Metropolitan Opera House for those who bought them. The Metropolitan Opera House box-office is now open for the sale of seats.

Maude Adams' company paid \$300 for a box, the highest price of the sale. Among the persons purchasing boxes and the prices paid for the same were: Mrs. Kirke La Shelle, \$275; H. N. Baruch, \$250; Mrs. George J. Gould, \$200; H. N. Baruch, \$100; John Drew, \$200; J. H. Headley, \$100; Lew Fields, \$175; P. J. Bascom, \$125; Ida Conquest, \$125; Joseph Jefferson, \$150; M. C. Sternbach, \$125; Anson Pond, \$150; J. P. Silo and L. N. Clarke, \$125; Mrs. W. D. Sloane, \$125; Mrs. Clarence H. Mackay, \$125; George P. Butler, \$125; Thomas A. Clarke, \$110; Howard Gould, \$100; Joseph R. Grismer, \$100; H. L. Hoyt, \$100; Bayard Cutting, \$100; Arnold Daly, \$100; Jackson Gouraud, \$125; David Belasco, \$10

## AT THE THEATRES

To be reviewed next week:

MANSFIELD IN REPERTOIRE New Amsterdam  
A CLERICAL ERROR AND CHATTERTON... New York  
A WOMAN'S CITY ..... Berkeley Lyceum  
THE CHOSEN PEOPLE ..... Herald Square  
THE FAMILIANT ..... Irving Place

Criteria—Nancy Stair.

Comedy drama in five acts, by Paul M. Potter, founded on the novel of the same name by Elinor Macartney Lane. Produced March 16.

Danvers MacGregor ..... Robert Loraine  
The Duke of Borthwick ..... Francis Carlyle  
Lord Stair ..... Clarence Handysides  
Robert Burns ..... T. Daniel Frawley  
Hugh Pitcairn ..... Stanley Dark  
Lord President Carew ..... Frank Lester  
Sir James McAdam ..... F. Owen Baxter  
Tom Rankin ..... Stanhope Hawkins  
Will Nicol ..... Herbert Carr  
Cosmo Gendas ..... Edward Foley  
Savoy McGrath ..... R. B. Neill  
Major Annendale ..... Earl Cooper  
Captain Westerhall ..... Edward Fielding  
Roderick ..... Charles French  
Malcolm ..... James Duncan  
The Lord Provost ..... Charles Bruce  
Magendie ..... Frederic Sunner  
The Mace ..... John Dobson  
The Doomsister ..... George Pitt  
Amedee ..... Vicente Benoit  
Waiter ..... Stanhope Wheatcroft  
Isabel ..... Lucille Flavin  
Lady Muckinleath ..... Maude Granger  
The Duchess of Gordon ..... Jessica Thompson  
Miss Lowrie ..... Elsa Payne  
Lucky Boyd ..... Margaret Fitzpatrick  
Meenie ..... Alice Martin  
Anne Park ..... Lulu Bishop  
Dame Dickenson ..... Eleanor Reed  
Nancy Stair ..... Mary Manning

Every Scotchman keeps his copy of "Bobbie" Burns on the parlor table with the family Bible, in fact, often literally on top of the Scriptures, and above it in his heart. Of Bobbie, history has made a loving memory in its pity. Of him and his love Mrs. Lane has made a popular novel—more's the pity. Of this novel a scissors-and-paste-play was put together, and a well-known stage-manager was secured to give its crowds the breath of life. It is no wonder that little but his name and quotations was left of Burns and his loves. What was left of the story of Nancy Stair after the dramatizer and stage-manager were through with it was bravely attempted by Miss Manning, but even her art and attractiveness could not induce life into such a heterogeneous mass of dialects, specialties, murder, forgery, flirtation, love, hate and general hodge podge of vaudeville and dialogue. A fine audience was present, and was charmed with the art and womanliness of the star that even this near-play could not hide.

As far as the scheme of the thing could be discerned through the overlying illogic of too numerous characters and incidents, Nancy loves and is loved by Danvers Macgregor. The Duke of Borthwick also loves her, and challenges Macgregor to a duel. As the Duke is a dead shot, she agrees to his proposal, and posts a letter to an Edinburgh paper announcing their engagement. The curtain falls on the Duke apologizing to Macgregor, who slaps down the proffered snuff box. The first scene of act second shows a meeting of the Marrowbones Club in Creech's printing office in Edinburgh, and gives chances for the singing of a number of Bobbie Burns' latest songs, working up his entrance, which occurs after he has protected a helpless one that such stage heroes always seem to have with them after the curtain rises. Nothing occurs besides these specialties, and Bobbie's securing an invitation to Stair house, by plying Sir Jimmie with drink, except Macgregor's reading of Nancy's letter. This makes the curtain climax. In scene second Macgregor returns to swear vengeance against the Duke, who has a scene where he changes his black heart for a white one, when Nancy tells him she loves Macgregor, though this same declaration had been made in Act I. The Duke goes into the library to be alone with his changed heart. A shot is heard. Nancy suspects her lover of murder, but gayly bows out her parting guests as the curtain falls.

Scene first of the third act shows the dead body of the Duke. After a short Sherlock Holmes scene with the family lawyer, Hugh Pitcairn, in charge, Nancy enters. Left alone with the body she forges a letter as from the Duke as evidence that he shot himself, and rushes off to find Burns. She finds him at Nicol's studio in the next scene. After singing by the lads and lassies of Bobbie's "Comin' Through the Rye," Burns is unfortunately left alone on the stage and set upon by bairlies because he will not repay a loan. They bind and gag him, and throw him into a dark closet. Nancy melodramatically arrives and rescues him by giving Sir Jimmie drunk again and stealing the key. Burns starts to ride to London to give the forged letter to the Prime Minister. He must return within a week, in time for the trial. Macgregor comes on, but refuses to escape by the hidden door Bobbie used, because Nancy believes he killed the Duke, so he is captured at the end of the scene by Sir Jimmie, who has suddenly wakened from a drunken stupor.

The fourth act shows the High Court of Ju-diciary with the judge determined to hang any of the hated Scotch, especially a Macgregor. Nancy's truthful testimony also this, though why she shouldn't lie when she forged a note known. Macgregor tells her he hates her because she believes this circumstantial evidence. Burns returns just in time to furnish a letter from the Prime Minister in London, and secure Macgregor's release, to the joy of all the Scots.

In the fifth act Nancy secures a confession from her cousin, Isabel, that she shot the Duke. When she forces Isabel to tell Macgregor, he forgives her for what she has never done, and they rush to each other's arms as Burns stands in the background winking a kiss to his lost love.

All these too numerous incidents are developed in such a slipshod and illogical manner they have no convincing force, and cause no sympathy or interest on the part of the audience.

In those scenes where her charm and power of sentiment could be felt Miss Manning scored by her rare qualities of appeal—she was winningly lovable in her comedy. In the hysterical and tragic scenes that demanded force she was not convincing, and it is, perhaps, all the more to her credit. Womanliness is so much finer in a woman than mere force, strength and intensity. Robert Loraine scored to an unusual degree, although the author had made him the most unlovable of lovers. Francis Carlyle was fine at moments in his villainy as the Duke, and almost made the audience believe in his unnaturally sudden reform. Clarence Handysides was good as the father. T. Daniel Frawley as Burns made the most possible of a part that had no character drawing. His art was such that the character seem really alive and poetic. Stanley Dark had a few good moments in an unimportant part. Frank Lester was the brutal Judge to the life. F. Owen Baxter played the drunken Sir Jimmie without exaggeration, and thus effectively. Herbert Carr had a part that he filled with Falstaffian fitness. The other roles could not be made to stand out from the mass so cleverly handled by a master of crowds, except those of Maude Granger, Margaret Fitzpatrick, and Elsa Payne, who rose above the flood by personal qualities and buoyant art. Lucille Flavin was beautiful enough to make the audience forgive her lack of emotional power.

## New Amsterdam—Mansfield.

Richard Mansfield last night began an engagement of a month at the New Amsterdam Theatre. During the last week of his engagement he will appear in Moliere's *The Misanthrope*, but with this exception his old repertoire will be used. The schedule for this week is: Monday, Beau Brummel; Tuesday, Richard III; Wednesday, Ivan the Terrible; Thursday, Dr.

Jekyll and Mr. Hyde; Friday, Richard III; Saturday matinee, Beau Brummel; Saturday night, The Merchant of Venice.

## Princess—The Trifler.

Comedy in three acts, by Murray Carson and Nora Keith. Produced March 16.

Count Friedel von Kunts ..... Murray Carson  
Cardinal Polina ..... Robert Forbes  
Lieutenant Siegen ..... Herbert Sleath  
Prince Maximilian ..... J. W. Mathews  
Queen Elsa ..... Lotta Alter  
Baroness von Bamberg ..... Emae Beringer  
A servant ..... R. C. Gage  
A peasant ..... Bert Theodore

It is unfortunate, but it would seem that there is no American person of experience in London to whom intending visitors can turn and ask for advice before bringing their wares to this market. Or if there be such a person, it seems that he is not consulted by many visitors. Mr. Carson might easily have been warned that he would be wasting his time and his money by offering in the form of a play an hour-and-a-half talk about nothing by mediocre artists and with tawdry sets. Another Englishman who recently brought his plays here was surprised to find a modern city. He said he thought New York was like an Australian town. It is hardly fair to ask the public to pay for such ventures.

Through the density of an unusually heavy fog of English humor that is witless and humorless, it is finally understood in *The Trifler* that the soubrette in short skirts who is talking of fairies and playing with her doll is supposed to be a queen and recently married to an awkward youth who should be playing with his kites or tops. Count Friedel calls in a peasant girl who says she has come to work in the vineyard of this mythical queendom on the Rhine. He recognizes in her a baroness who is a professional political spy. He removes her glove, and they declare a battle of wits for a letter each says is important. In *A Scrap of Paper*, of which this seems a weak imitation, the paper is of vital importance to the lives and happiness of the people of the play; here it is merely an old glove in more senses than one, with no vital life inside to grip any one or anything. The Count takes off her glove, and throws it in an unlocked box. The audience sees the room vacant often. The Baroness hasn't the wit to walk across the floor and pick it out of the box, and they feel she quite deserves all the hysterics she goes into because of its loss.

In the second act the Baroness is quite disturbed. She has removed her disguise and come as a guest. She says she has had to move from her room four times in four days. The programme, which was eagerly searched in a frenzied desire to find some key to the why and wherefore of it all, says: "The action takes place during the morning and afternoon of the same day." This was only one of many worse than childish inconsistencies in a kind of play that needs the most careful of logical construction to produce that sense of reality and conviction in which lies its only hope of popular approval. The Count rips up the peasant dress of the Baroness in a vain effort to produce humor and find the letter. She suggests that it must be in her stocking, so he thinks of the glove, and finds it to substitute a note of bantering triumph. The Queen enters to catch the Prince Consort pulling this glove from the hand of the pretty Baroness, and becomes jealous. The Baroness is angry, and strikes the Count across the cheeks with the empty glove. He kisses her brutally, and the curtain falls with her tears.

All that occurs in the first scene of the third act is the locking of the fortress by the orders of the Count when the Baroness orders her carriage. The second scene shows a vineyard on the way to the gate. Every one tries to get out, even the Baroness, who comes with a shawl over her head and plays at being an old peasant in a way that would not deceive a child. The Count forces her to give up the letter to the Queen, although she declared frequently that she came there just to give it to the Queen. All the useless bother is proved but a sorry mess. The Count asks the woman who made all the fuss about nothing to become his wife. She accepts, and there is a certain pleasure that he would receive a portion of his deserved punishment this side of the tomb.

Mr. Carson has the cleverness of the trained artist, and carries himself with grace, but shows in this play neither depth nor magnetism. Robert Forbes has a rich voice, and read his few lines clearly. Herbert Sleath, by fine personal qualities, gave a fictitious earnestness and direction to a part that had no sincerity and tended nowhere. J. W. Mathews played the youthful Consort youthfully. Lotta Alter plays the child Queen childishly. Emae Beringer had her name in as large type as the masculine star, but why no one could guess, unless it was because she could remember and really repeat as many words. She has the English awkwardness and sweet tones, and has evidently had much experience in adventurous roles. Even this could not give a future to this trifler. The two sets were shabby and inconsistent with the text of the play.

## Knickerbocker—Hamlet.

Tragedy, by Shakespeare. Revived March 13.

Claudius ..... Ian Robertson  
Hamlet ..... Forbes Robertson  
Horatio ..... Leon Quartermaine  
Polonius ..... Giles Shine  
Laertes ..... Frank Gillmore  
Rosencrantz ..... J. H. Beaumont  
Guildenstern ..... Frank Bickley  
Orcie ..... Eric Maturin  
Marcellus ..... Dalziel Heron  
Bernardo ..... C. W. Gamble  
Francisco ..... N. Howard  
Ghost ..... Harry M. Blake  
Fortinbras ..... S. Thompson  
First Player ..... George Flood  
Second Player ..... Ernest Ernest  
Played Queen ..... Dora Harker  
First Gravedigger ..... Ernest Coash  
Second Gravedigger ..... Sam T. Pearce  
A priest ..... Morton Bennett  
Gertrude ..... Madge McIntosh  
Ophelia ..... Kate Rorke

Since Mr. Robertson's Hamlet was first seen on this same stage a year ago, it has easily held its place in the forefront of modern stage characterizations of the Melancholy Dane. It is sad to record that Mr. Robertson was not greeted with larger audiences more worthy the rank he has won by intellectual power, deep human qualities of heart and a fine technique. The actor's art reached its climax in his farewell speech to Ophelia, but as his interpretation has already been discussed at length, it is only of record value to note the unusually capable support by Ian Robertson as Claudius, Giles Shine as Polonius, Leon Quartermaine as Horatio, Harry M. Blake as the Ghost, and George Flood as the First Player. Miss Rorke was disappointing as Ophelia, not from lack of art so much as lack of physical fitness for the ideal Lady of Rue.

## Yorkville—The Red Carnation.

Melodrama in four acts, by Elizabeth Lee Shepard. Produced March 13.

Jacques Du Bois ..... Will R. Walling  
Andre Clavierere ..... Harry Leighton  
Dixmer ..... Robert Cummings  
Durathian ..... William Barwald  
Gilberte Le Maitre ..... Milt Dawson  
General Sauterre ..... James Cooper  
Simon ..... Arthur Buchanan  
Charles Bourbon ..... Edith Fabbri  
Pierre ..... Harry Cowan  
Gustave ..... Walt Whitman  
Lieutenant ..... Stephen Meade  
Gordon ..... Frank Melvin  
Lieutenant ..... Harry Hall  
Sentinel ..... Henry James  
Widow Tyson ..... Marcella Forrester  
Angot ..... Eme Bond  
Marie Antoinette ..... Marcella Forrester  
Madame Plumiere ..... May Louise Aizen  
Fanchette ..... Winifred Vorhees  
Grabule ..... Harriet Fernley  
Elodie ..... Irene Moore  
Elizabeth Du Bois ..... Odette Tyler

It was an unusual audience for the upper East Side that greeted Odette Tyler as both author and actress in *The Red Carnation* last Monday

night at the Yorkville Theatre. That it meant to be friendly was shown by the bestowal of flowers and frequent applause.

In the first act Elisabeth Du Bois is mixed up in a plot to save the Queen of France, who is in prison awaiting execution at the hands of the revolutionists. While aiding this conspiracy, which is led by her brother, she is seized by a gang and rescued by a lieutenant, whom she saves from her friends at the fall of the curtain. Act second is in the apartments of the lieutenant, whom she has learned to love. She saves him again from being poisoned by a rival for her love, and secures a pass for her plotting family to see the Queen. There was here a jumble of resurrected comedy business and rapid-change disguises that were too reminiscent to be interesting.

The two scenes of act third are in the prison and the Du Bois home, which have been broken by a robbery. Elisabeth and her brother seek safety in flight through it, leaving the Queen to fulfill history. Elisabeth's lover follows, and escapes without serious injury from an explosion which was supposed to wreck everything. He and her pretty ingenue friend are arrested, but the brother escapes by the familiar side stepping trick of stage management and a plifed password. In the last act he enters the Tribunal of the prison disguised in the monk's dress, which is so usual for the quarry to assume to enter prisons that jailers must regularly expect such callers. There is a little fight for the list of conspirators and the near-monk seizes the pistol one of them goes across the room to deposit on the table near his door. He pretends to fall dead, and has another pretty fight with the villain, who was deceived by his playing possum. A proclamation has proclaimed amnesty for whoever gives up the arch plotter. He gives himself up, after bargaining for the freedom of all his friends, and the final curtain falls on the happiness of people the audience has not been taught to care for.

The piece is such a collection of disconnected short pieces of old strings that have been used to tie together so many familiar old packages of thrills that every one knows just what is going to happen long before it occurs. When it does come off, it is so mechanical and so lacking in dramatic progression that there is no consequent interest or semblance of conviction. The play was further marred by lack of sufficient rehearsals and poor stage management. The result was therefore decidedly unhappy in all respects.

Miss Tyler had a good moment when she repeated the barefoot act she played so many years ago in the days of the Belasco-De Mille productions. All the rest of the evening she was fruitlessly trying to invoke pathos. She was as pretty and daintily dressed as always, and lived up to her reputation when she had a chance to show her art in the line in which she is noted. Effie Bond, of the Yorkville stock company, had charm and dash, and played with delighting art and enthusiasm in the too little she had to do. Marcella Forrester played with force a mad hag specialty that had nothing to do with the case, and also was tall and stately in the nearly mute part of the Queen. The other women of the company had almost less to do or say, but were "faithful in little things."

Will R. Walling had little chance to show the manly vigor and excellent work that have made him a favorite with his audiences. Harry Lehighton was the lieutenant, and played so well he almost made the part throb with real life. Robert Cummings was forceful in his line. William Barwald brought repose and dignity to the part of the uncle. Milt Dawson and James Cooper struggled manfully with their poor roles. The background of the first set, showing lighted houses of old Paris, was picturesque.

## Berkeley Lyceum—Two New Plays.

THE LADY ACROSS THE HALL.

A one-act comedy by Julian Street. Produced March 13.

Mrs. Danforth ..... Grace Flitkins  
James Harrison ..... Frank Keenan  
Edwards ..... William J. Phinney

As a delightful appetizer for the more solid repast in the other courses that follow, Mr. Keenan has prefixed this bright little comedy. It has delicate blends in its preparation and needs daintily serving to be attractive, and it is served daintily. The result was most pleasing.

The curtain rises, showing the apartments of a bachelor at midnight, with his man fallen asleep while waiting. The bachelor returns from the opera. He is hardly into his slippers before the lady across the hall knocks at his door. She has come for assistance, as she has lost her key and her maid sleeps like one chloroformed. As their attempts to wake her have only comedy results, and the lady cannot go to a hotel in full dress, the bachelor gives her his spare room, first ordering his man to sit up all night as chaperon. The man soon tires of the job and goes to bed. The bachelor and his guest, each moved by inquietude, go to the central room in the suite and each finds the other. A dainty flirtation results in his learning that she is a widow and his receiving an invitation to breakfast the next morning, when she leaves, having found her key in her handkerchief.

The author has given the artists clever lines, but they deserve special credit for the use they make of them. Grace Flitkins was at home in the comedy of her part and played its assumed and real embarrassment with a piquant charm that made her work daintily delightful. Mr. Keenan was the bachelor to the life, and rendered both comedy and love-making with refinement and yet with the force of a strong personality. Much of the high artistic excellence of the piece was due to the correct touch in delineation of William J. Phinney, who gave a manservant that was recognized by his audience with delighted laughs.

On the evening of March 16 Mr. Keenan produced *A Passion in a Suburb*, a one-act psychological study of madness, by Algernon Boyesen. It was given with the following cast:

Arthur ..... Charles Haydon  
Dollie ..... Frances Fontaine  
William ..... Frank Keenan  
Maid ..... Eleanor Elkins  
Boy ..... Karlene Carman

It is evidently in a spirit of honest exactness that this is not called a play in the programme, for a play it certainly is not. There is none of that conflict which makes a play or that gleam of hope or touch of the better side of things which is the only excuse for presenting the morbid. Artificial and tricky as is the construction of *On the Threshold*, it shows the budding of better life in a cheap woman and a thief, and is therefore worth doing, but this piece is so utterly dreary nothing can spring to greenness on its grave. It burns the memory as the white-hot cautery of a quack burns the body, and cures nothing.

The curtain rises and shows Arthur calling on Dollie. She is William's wife, but he is insanely jealous, and Arthur has called to warn her that her husband has misunderstood his friendly calls and acted strangely that day in town. Her child is playing with its blocks in the red glow of the costly burning fire. Deft little touches and excellent rehearsing produce the effect of the impending horror of the insane husband's homecoming. Finally, in panic, the wife, whom the audience knows innocent, urges her schoolboy friend to leave. Even the child has caught the terror. The mother opens the double windows, and the madman is standing in the drifting snow. A great piece of acting follows, as he shows the persecuting devils of jealousy that have driven him mad and to that horrible state that believes itself sane. Impelled by the idea that the pretty boy shall never grow up to make other husbands suffer, he takes him out and "puts him to sleep, deep in the snow."

He returns. Now he is in the mad delusion that he is the lover, and "millions of wronged and dead husbands are climbing up the sides of the pit of hell" to take her from his close embrace. She lets down her hair and braids it, because its beauty used to please him. Now it only maddens him more, and he twists it about her neck, killing her before the neighbors can come to her rescue. They are beating at the door as the curtain falls.

Mr. Keenan's reserved power is highly suited

to work that moves the audience deepest. His tempo is slow enough to give the ever-active imagination of his hearers time to fill in the gaps more powerfully than anything present to the mere eyes could possibly do. His power of suggesting so much more behind that seen is heard, joined with great art and care of detail in make-up, seared this character on every brain and brought tumultuous applause which called him before the curtain repeatedly. The programme was ended with the clever comedy work of the play reviewed above, and the audience came out filled with the keen joy of having seen high art. The play was marred by totally inadequate support, except in the marvelous work of the child, Karlene Carman. A strong and emotional actress would have done something with the part of a mother who sees her child strangled. This interpreter added to the inexcusable horror of the general impression by turn next, in her sole desire to save her utterly selfish existence.

It is a pleasure to record that the public seems to be waking up to the deserts of Mr. Keenan and his enterprise.

## At Other Playhouses.

ACADEMY.—Blanche Bates' farewell to The Darling of the Gods is being made a festival occasion. Miss Bates' stay at the Academy will be indefinite.

BELASCO.—Mrs. Leslie Carter's 100th performance of Adrea will occur two weeks hence at the Belasco Theatre, with indications that she may round out another century mark before the close of her season.

BIJOU.—Two hundred consecutive performances of one character in New York marks an unusual achievement for any actor, and yet that is the record which David Warfield attained at the Bijou last night.

FOURTEENTH STREET.—The Volunteer Organist will be seen here.

GARDEN.—The twenty-seventh week of The College Widow began last night, that also being the 213th performance.

LIBERTY.—The Education of Mr. Pipp enters upon its second month. Helen Vassar has succeeded Edith French in the

## THE LONDON STAGE.

Sir Henry Irving Fast Recovering—New Shaw Tragedy—Other Plays Produced.

(Special Correspondence of The Mirror.)

LONDON, March 4.

The best of the batch of items which I have to dig out of my Minnows news wallet this week is that Sir Henry Irving is fast recovering from the late severe illness which caused him at the end of last week to cancel his Spring tour. This morning I learn that Great Britain's greatest actor-manager expects to be able in a few days to leave the Wolverhampton Hotel, where he has been imprisoned for nearly a fortnight. Indeed, a London & North Western special train is waiting at Wolverhampton in readiness to wait him to London directly his doctors give the word "go." I rejoice to be able to add that thanks to Sir Henry's marked improvement in health there is every likelihood of his being able to carry out his projected season at Drury Lane Theatre, starting on May Day. Last week it seemed doubtful whether he would be able to fulfill even this somewhat far-ahead affair. My beloved old friend Irving is, I find, deeply grateful for the scores of inquiries after his condition, not only from his native land but also from your own great nation, which he hopes to revisit next Fall. That, of course, will be his farewell professional visit to you. Yesterday the Queen sent to inquire after Sir Henry.

The aforesaid Old Drury would have been placed in a somewhat awkward predicament had Irving been unable to take up his sometime-booked three months' season there. That "National" Theatre (as it is often called) is not an easy place for any one to take or to run. Indeed, it needs a big man, armed with a very big attraction, to negotiate for it. Therefore, had Sir Henry been (or should he be, which God forbid) unable to reappear by May, that huge playhouse would in all probability be closed from to-night (when the run of Arthur Collins' beautiful White Cat pantomime ends) until next September, when the said Collins will produce Hall Caine's new drama, based upon his own story, *The Prodigal Son*.

At the moment of writing I learn that at St. Moritz the aforesaid Collins has just met the ditto Caine, per special appointment, in order to fix up the arrangements for the production of this Cainean adaptation of this Cainean story. Also I am glad to learn that my old friend Caine is now recovering from the "run-downness" which caused that eminent, if sometimes eccentric, Max novelist to seek St. Moritz as a sort of cure spot.

Of course, the Drury Lane attraction to follow Hall Caine's Icelandic version of the grand old parable of *The Prodigal Son* will be a pantomime—Cinderella, to wit. But the lark of it is that Manager George Edwardes, having become somewhat incensed at certain of his best low comedy artists seeking to leave his Gailey, and other companies and to go to the "Lane," has vowed to run a Cinderella pantomime of his very own, either at the Gailey or at the Empire. For you are to know that the said Empire—at present one of the biggest and certainly one of the handsomest of London's large variety theatres—seems likely ere long to revert to its former and more dramatic form. Yes, such as it was when Hayden Coffin made his debut there some twenty years ago in certain comic opera.

George Edwardes was soon to have produced a new Revue at the New Gailey. He has now, however, decided, he tells me, to devote the money that this merely topical affair would cost to the production of a new full-grown play, named *The Spring Chicken*, an adaptation of *Le Coquin du Printemps*, which I announced as having been secured by G. E. some time ago. The adaptation is to be done by George Grossmith, Jr., who was to have written the now abandoned Revue.

Speaking of the honored name of Grossmith it is my painful duty to inform you that George Grossmith, Sr. (otherwise known as "G. G.") has this week suffered a terrible bereavement in the death of his wife, one of the most popular and esteemed ladies in London's social circles.

London's new play output this week has resembled Sam Weller's reputed knowledge of that city, in that it has been both extensive and peculiar, with the accent on the peculiar. The first and largest play of the group was *Hearts Adrift*, a drama concocted in your own country, I believe, by Langdon McCormick. This drama, which had its first London production at the Grand Theatre, Fulham-on-Thames, last Monday, proved interesting in some points, and involved, not to say intricate, in others. Its chief fault was that, like the Scotch air played by W. S. Gilbert's "Bab Ballad" Piper, it "wandered about into several keys." For example, after a first act of much melodramatic strength it ambled into the wildest of low comedy, and kept so for nearly an act. When the story bobbed up again later in its more dramatic form it again became attention-holding. The acting was (to use the old English locution) of "no great shakes."

A new triple bill of one-act plays at the Court last Tuesday proved very interesting. This was due chiefly to the fact that one of the pieces was Bernard Shaw's new travesty, *How He Lied to His Husband*. This is a kind of a sort of a skit on the same jocular author's curious play, *Candida*, and marks the romantic fervor adopted by the strange lover in that play. Bernard Shaw (who has now dropped his George) also brings himself by name into the piece. The trifles, which proved delightfully amusing, was admirably acted, especially by Granville Barker, A. G. Poulton and Gertrude Kingston.

The second piece of this above-named trio was a contrast indeed. It was called *In the Hospital*, and had been adapted by Christopher Horne from a German playlet by Arthur Schnitzler. It was really a realistic study of the idiosyncrasies of two patients, both on the verge of death. The chief invalid, one who was nursing a grudge against a certain man—and then forgave the grudge and died just as the offender came in—was splendidly played by J. L. Beveridge. The other moribund patient—a sufferer from phthisis—was well acted by George Troloope. Isabel Grey (sister of the ex-Gailey dancer, Sylvia Grey) gave a truthful impersonation of a nurse.

Playlet No. 3 was merely a tiny dialogue—almost a monologue—called *The Pot of Broth* and written by that brilliant bard of Erin, W. B. Yeats. Most of the dialogue was spoken by Robert Pateman, who gave a most artistic representation of an Irish tramp.

We have had a deal of Shakespeare this week. In the first place, F. R. Benson and company are in the throes of a month's Shakespearean season at the Coronet Theatre, Notting Hill, where F. R. B. gave a most touchingly human—if occasionally ranting—impersonation of King Lear, one of the best things I ever saw your fine tragedian, Edwin Booth, enact. Benson has also scored as Richard the Second, which is his finest and most finished tragic impersonation, and he has not scored as Macbeth, which is his worst. Benson, you know, has supplied from his long-traveling company most of the principal players of the day, including Oscar Asche and his wife, Lily Brayton; Gerald Lawrence and his wife, Lillian Braithwaite; Lyall Swete, Henry Ainley, Edyth Olive and the ex-actor, Stephen Phillips, who anon became a bard and is now engaged in writing for Beerbohm Tree a play written around the late unlamented Nero.

Seymour Hicks tells me he is writing a new musical play on the subject of David Garrick, using much the same story and incidents as in Sir Charles Wyndham's favorite piece. Mrs. Hicks (Ellaline Terriss) and the infant Ellaline are going on splendidly. Mommer Ellaline is expected back at the Vaudeville in about three weeks.

Charles Frohman (who, judging from a recent interview he had in London, seems to think that all the successes in America are his) has decided to withdraw Barrie's delightful fantasy, *Peter Pan*, from the Duke of York's in the course of a few weeks and to produce the same author's new play for Ellen Terry in its place. *Peter Pan*, however, will be revived next Christmas. The fine new Waldorf Theatre, on the Strand's fine new street, Aldwych, is progressing rapidly for Citizens Shubert to open in May.

We have had three theatrical cases in the law courts this week. Ada Reeve, a big-salaried

comediennes, sued the *Weekly Dispatch* for libel for saying in an interview, unauthorized—and, indeed, forbidden—by her, that she earned £250 per week. The case was settled by the W. D.'s proprietors (the Harmsworths) paying Ada's costs and apologizing. Case 2 was a country court action against Kate Hardrene for the cost of a dress for her to play *A Gibson Girl* in. The plaintiffs were nonsuited. It was stated in the case that Kate was imitating your Camille Clifford, whose Gibson-girlishness is quite the rage in the vaudeville success, *The Catch of the Season*. But Kate did no such thing. Kate's Gibson Girl (as Camille confesses) is her own. Case 3 was an action brought in the London King's Bench division by Bisera's Lady Trumpeters against Klaw and Erlanger for alleged breach of contract. The fair Trumpeters were awarded £142 and costs.

Beerbohm Tree's acting academy students gave their first public performance at His Majesty's last Tuesday, and for the most part came out well. But to tell you the straightforward, unadulterated truth, I am not in favor of this wholesale dumping down of new players into the terribly overcrowded theatrical profession.

We have also had a group of aristocratic amateurs, including a real live Earl (the Earl of Altamont), playing at the Court in a new play written by Mrs. Henry De La Pasture, and entitled *The Lonely Millionaires*. Likewise, the Lady Haldon (be sure to note the *the*) a real baroness, has been appearing at the Tivoli in a new sketch by Arthur Branscombe.

At the moment of mailing a really sensible attempt is being made to stop the much-vaed squabble between theatrical and variety managers as to the playing of sketches in the variety (or vaudeville) houses. A Parliamentary bill has been drafted containing the following clauses:

(a) No ballet, ballet-divertissement or ballet-d'action shall exceed seventy-five minutes in duration.

(b) No sketch shall exceed forty minutes in duration.

There are other conditions in the bill, one restricting to six the "principal performers" taking part in such entertainments as come within the given description, and another stipulating that "no two ballets or sketches performed on the same day at the same place of amusement shall have a connected plot."

## DEATH OF WALTER S. LENNOX.

Walter S. Lennox, or as he was more familiarly known to the stage, Walter Lennox, Sr., died in Philadelphia on March 18. He was aged seventy-two years. His father, Thomas Frederick Lennox, was born in Aberdeen, Scotland. He was a great actor, especially in Scotch roles. He made his American debut at the Chatham Theatre, New York, as Rob Roy. He married in New York an American lady in 1881, and had a family of seven children, of whom Walter S. Lennox, born in New York, was the only one to go upon the stage. He made his debut at the Museum, Brooklyn, N. Y., as Henry in *The Gambler's Fate*.

He was a member of the company at Laura Keene's New Theatre and appeared at that house on Oct. 20, 1862, as M. Montar in *No Rest for the Wicked*. Also on Nov. 25, 1862, with John T. Raymond at the same house as Cainville in *Blondette*. In January, 1862, he became a member of the Wallack-Jarrett-Davenport company at Niblo's Garden, appearing as Sir Hugh Evans in *The Merry Wives of Windsor* and other Shakespearean roles. He appeared there on April 10 as Mumbo Jumbo in *The Enchantress*, a spectacular operatic play, and also in *The Naiad Queen* on Feb. 26, 1862. He appeared in Philadelphia at the Chestnut Street Theatre during the season of 1867 as first low comedian, and soon ranked as one of the best low comedians of the day. He appeared as Sam Shoeleaf at the Lyceum Theatre on March 13, 1876, and at the same theatre on Sept. 10, 1877, as Maracou with Edwin F. Thorne in *Under the Willows*. He appeared with Denman Thompson in the first New York performance of *The Old Homestead* on Jan. 10, 1887, at the Fourteenth Street Theatre, creating the character of Seth Perkins, which role he played with the Thompson company until early in the nineties. He is survived by three children, Fred Lennox, Walter Lennox, well-known as an actor, and Jane Lennox. The funeral will take place in Philadelphia on March 22.

## THE LEAGUE ENTERTAINED.

Mrs. George McAuliffe, chairman of the dramatic meeting at the Woman's Professional League yesterday afternoon, in a happy manner arranged and directed a very entertaining programme. The first number, two piano solos, "Reminiscence," from *Tannhäuser*, and "Hymnmore," by Dvorak, were played by Eugene Simonson with good technique and fine expression. Elene Foster recited "A Village Seamstress," "When Albani Sang," and an original monologue, "The Demonstrator." Miss Foster has a charming presence, and the dialect numbers particularly were read with dramatic effect. Ralph Stamy sang "D'Hardelet" and "The Clang of the Forge." Mr. Stamy has a rich, pure voice of great volume. Three character impersonations, "My China Doggle," "A Little Boy" and "The Bear Story," were given by Melamie Murdoch with charming naturalness and abandon. Louis Green, violinist, rendered two selections with breadth of tone and expression. He was accompanied by Andre Boulard. Archie Gunn sang a group of English songs that were enthusiastically received. The afternoon closed with a liquid air demonstration by Doctor Tracy. A reception was then held, at which Mrs. Dustin Farnum and Rosalie De Veaux presided at the tea table.

## MURRAY AND MACK PART.

With the closing of the season of Murray and Mack's The English Daisy company in Cincinnati, Ohio, on last Saturday evening, March 18, the long existing partnership between Ollie Mack and Charles E. Murray was dissolved by mutual consent. Next season Mr. Murray, who is termed the "finished funster," will star alone in a new comedy written for him entitled *The Prince from Princeton*. His tour will open early in August under the direction of John M. Welch, who for several years has been identified with the business of the firm of Murray and Mack. These two have been successful purveyors of theatrical entertainment for many years, and have won an enviable reputation, but like many another firm, have decided to go their separate ways in the future. Mr. Mack, whose future is undecided, will not be idle, having several other theatrical interests.

## THE BECKS COLLECTION.

For many years George Becks gathered all things of historical interest to members of the profession or those interested in any way in matters of the stage. This valuable and authentic collection will be sold on the afternoons of March 28, 29 and 30 at 20-24 East Twentieth Street.

## CUES.

Arthur W. Smith is ill at the Landon Hotel, in San Angelo, Texas.

The Edward Terry company will close its tour on March 24.

Mrs. Patrick Campbell is announced as the star to follow Sherlock Holmes at the Empire Theatre in the Sorceress and other plays of her repertoire.

Kate Gilbert wishes to thank her many friends for their kind interest and messages during her daughter's, Kate Bonnington, serious illness, following an automobile accident. Miss Bonnington hopes to resume her engagement soon.

Swisher's Theatre, in Morgantown, W. Va. (H. L. Swisher, lessee; Scott N. Swisher, manager), which has been erected at a cost of \$70,000, will be opened about Oct. 1. It was designed by Leon H. Lempert and Son, of Rochester, N. Y., and is thoroughly up to date.

## PROFESSIONAL DOINGS.

Virginia Harned's cast for *The Lady Shore* is now complete and the company is rehearsing. It includes Robert Lorraine, John Blair, Edward R. Mawson, Adolph Jackson, George Soule, Spencer, Daniel Jarrett, Walter Scott, Frederick Eric, Jane Gordon, Elizabeth Brook, Jane Lloyd and Alice Hoover. It will be produced at the Hudson Theatre March 27.

Anne Sutherland has concluded not to play the character assigned to her in the prospective engagement of *The Rolling Girl*, Sydney Rosenfeld's musical comedy. Manager Wels, of the Yorkville stock company, upon learning of her decision, re-engaged Miss Sutherland for three years for leading roles.

George Duryea, a member of *The Girl* from Kay's company (No. 2), was stricken with pneumonia at Keokuk, Iowa, March 15, and was taken to St. Joseph's Hospital in that city.

Every member of the company assisted in making up a generous purse for his benefit.

The City Council of Urbana, Ohio, at its meeting on March 6, reduced the circus license to \$1 per day, that for minstrels under canvas to \$3 per day, and that for a theatrical company under canvas to \$5 per day.

For the Mrs. Gilbert Memorial Fund an effort will be made in the early Autumn to procure contributions for a memorial window to be placed in Bloomingdale Reformed Church, of which Mrs. Gilbert was a member. Daniel Frohman will take charge of all funds from the theatrical profession, and the Rev. Dr. Stinson will receive other contributions.

The Stanhope-Wheatcroft Dramatic School will give its third public matinee this season at the Garrick Theatre Thursday afternoon, March 23. The following one-act plays will be presented: *Six to One*, by Frances Aymar Mathews; *The Three Miss Biddles*, by Alice Yates Grant; *Draus*, by George Moore, and *Barbara*, by Jerome K. Jerome.

A Devil's Lane company (Eastern) closed their regular season March 11 at Johnsonburg, Pa. The Elmwood Sisters will enjoy a vacation of several months, and will appear next season in new musical comedy.

Andrew Mack and his company, under the direction of Rich and Harris, sailed from San Francisco March 16 for Australia. A. H. Canby accompanied the organization as business-manager. Tom Moore probably will be first offered there, but several other productions are being taken along. Mr. Mack's foreign tour will keep him away until October, when he returns to San Francisco.

Charles Plunkett has recovered from the surgical operation performed at the Post Graduate Hospital in Chicago, Jan. 14, and resumed his professional work March 5 in Kansas City, playing Jonathan Bissell in *For Mother's Sake*. Marie Heath featured. Mrs. Plunkett is playing in the same company, and successfully.

Madame Emma Eames, as the guest of Mr. and Mrs. Heinrich Conried, was one of those who enjoyed the premiere of *The Khan of Kathan*, so cleverly given by Columbia students at Carnegie Lyceum last week. Much credit is due R. C. Lewis, manager, and W. H. Adams, stage-manager, for the smoothness of the production.

During the engagement of *In the East* played by the Van Dyke-Eaton company in New Castle, Pa., very recently two of the most popular members of the company, Bessie Jackson and James E. McCoy, were married. Mr. and Mrs. McCoy are now receiving the congratulations of many friends.

The Russian dramatic company will be seen at the Herald Square Theatre, which Charles Frohman has kindly tendered, on the afternoon of March 23. It will present in Russian, under the direction of P. M. Orleneff, a three-act drama by Eugene Tschirkoff, entitled *The Chosen People*.

Fire broke out late March 16 in the Victoria Theatre building, Dayton, Ohio. It was confined to the second and third floors. The loss is covered by insurance. Diplomacy was being presented in the theatre by Rose Coghlan and her company, but the audience was notified of the fire and left the building without excitement.

The Girl and the Moon company, with Beatrice Vance and sixty lyric players, left for Norwich, Conn., last Saturday afternoon. A full dress rehearsal under the direction of Charles H. Jones was held at Norwich Sunday night, prior to the first performance in the Broadway Theatre, at Norwich, Monday. A short preliminary tour of New England will be made before coming to New York.

The Progressive Stage Society gave a symposium on the European Sunday and the American Sunday, by Hudson Maxim, Myles Standish and William Fearing Gill at the League for Political Education March 19. Prof. Robert Erskine Ely, Eden Erskine Greville and Julius Hops also addressed the audience.

Walter W. Thomas has disappeared. As he has been grief stricken since the death of his sister, Mrs. Louise Crammer, and has been once sent to Bellevue after having attempted suicide in his despondency, his friends fear his mind is affected.

The late Harry Morris, the comedian, left an estate valued at only \$5,000, though he was believed by his friends to be wealthy. Letters of administration were granted on March 18 to Martin Stadelmann, Morris' stepfather, and the bond fixed at \$10,000.

W. T. Stevens, of the Way of the Transgressor company, while playing in Grand Rapids, Mich., was stricken with pneumonia. His physician informs his manager, Charles H. Yale (who is doing everything possible for him), that he cannot live.

Margaret Wycherly will give a series of special Lenten matinees at the Madison Square Theatre, at which William Butler Yeats' four-act drama, *The Countess Cathleen*, will be presented for the first time in New York. They will begin Tuesday, March 28, and others may be given at subsequent matinees. Miss Wycherly has added to her company since it was last seen in New York in the one-act Yeats play.

Who Goes There? with Walter E. Perkins in the star role, will have the semblance of a musical farce comedy, beginning the week of March 20. Musical specialties will be freely introduced, in which a mixed chorus will participate. Special costuming has been provided, and the play will be elaborated by musical ensembles, marches and dances. The individual specialties will be performed by Walter Perkins, Minnie Allen, Evelyn Francis, Wallace Hopper and the Peerless Quartette. The bookings this Spring include Philadelphia, Pittsburgh, Toronto, Louisville, Cincinnati, St. Louis and Kansas City. When the company next moves its roster will number forty.

George Edwardes, because of the recent success of *The Duchess of Dantzig* and other light French operas cleverly "Englished," has decided to have three more Parisian successes adapted. The first is *Les Petites Michu*, which will be called *Two Little Girls*, and will soon be produced at Daly's, in London. George Grossmith is making an adaptation of *Le Coq de Printemps*, which will be done at the Gailey and called *The Spring Chicken*. The third will be called *The Empress' Dragons*.

"Mickey" Finn, the press agent of the Temple Theatre, Detroit, Mich., evolved a scheme of advertising his theatre that might be duplicated by the Detroit United Railway to offer a \$200 prize for the best song advertising the street railway system. Several thousand compositions were sent in, but the prize was won by a Detroit mail carrier named Paul Hoffrichter. Then the press agent secured the right to have the song first sung at the Temple Theatre. The press of Detroit interested, every one became excited in the local song composer. Then the press agent announced that Toby Claude would sing it. After this the

Detroit United Railway had flaming posters on their cars, with page ads in the Detroit newspapers announcing the singing. The result was that the seating capacity of the theatre for the week



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Indecent and opulent, lacking in entertainment. Fiske and Mervin, though in their new sketch, entitled *Good News*, a feature on the bill and proved most successful. The Palace management have enhanced the value of their bill with an operetta by Mr. A. C. Mackenzie, of musical fame, *Knights of the Road*, the libretto being by George A. Taylor, an old-time Savoy playwright. On a miniature scale the atmosphere of the ranking Savoy operas is condensed to a rather compact one, as every conceivable phase of opera has been introduced in *The Knights of the Road*. The opportunities of this dainty operetta, however, exist entirely in its lyrics, which are charming and most capably rendered by a well-chosen company. The scene of an English inn at the time of the Georges, with some high-waymen frisking about with liquor and a pert waiting maid, was a most agreeable diversion from the common run of problem plays now extant. The finale song, "Who'll Serve the King?" excellently sung by the entire company, gave cause for a certain amount of subtle humor when an officer demanded their surrender in the King's name and with sudden change of loyalty they bind him to the chair and serve themselves to a speedy exit instead. There is something quite refreshing in the entire production, and it will prove an immense handicap to those thinking of producing similar operettas who have not the same unquestionable talent in every direction.

An understudy of Mlle. Genee named Mlle. Marjorie appeared in the Empire ballet last Saturday matinee, and it seemed an experiment on the part of the management which I am afraid will not have quite the desired result when Mlle. Genee is the premiere. Mlle. Marjorie worked very hard and daintily, and must be given credit for making such an excellent attempt to fill Mlle. Genee's shoes. Her appearance left nothing to be wished for.

The Dumonds, who closed last week at the Palace, leave for the Apollo Theatre, Dusseldorf, next week.

The Young American Quintette after a long absence from London, are making quite a success at the Lyceum.

Levine and Leonard are booked to appear at the Palace Theatre shortly and should do well there.

Hayman and Franklin, who have made a hit on this side, have been visiting some relatives in Cleon, Ireland.

Delmore and Wilson, who arrived last week on the Majestic, open their tour next week at Boston.

The Four Lukens have been making a terrific success in Paris at Bostock's Hippodrome. Houdini is at present at the Alhambra in that town and is sure to draw immense audiences.

Herr Unthan the armless wonder, did a marvelous feat for a wager in driving a carriage and pair through busy London streets with his feet, successfully.

From reports the Vedmars are making quite a success in South Africa with their dancing and comedy act.

Happy Fanny Fields has been scoring right along the line. She is topping a strong bill at the Hippodrome, Manchester, this week.

The new address of Marinelli's agency is 29a Charing Cross Road, where they have found spacious and commodious offices. They have opened an office in New York city, where they intend proceeding with their successful transatlantic bookings to better advantage.

REVENOC.

#### BRADY'S ENTERPRISE AT CONEY ISLAND.

William A. Brady has been elected President of the Brighton Beach Improvement Company, incorporated last week in Albany, which proposes to conduct a big enterprise at Coney Island next summer. The tract of land lying between the Brighton and Manhattan Beach hotels, comprising thirty-one acres of sand, has been secured and the improvement of it will be begun immediately. One thousand men will be put at work, and it is expected that everything will be ready for the public before the rush of summer visitors begins. Sixteen acres will be laid out for the Boer War spectacle, which will be reproduced as it was seen at the St. Louis Exposition. There will be a grand stand large enough to hold 12,000 persons. The rest of the property will be used for a number of the "Pike" attractions. Orlando Harriman is treasurer of the new company and the directors are Captain A. W. Kelly and J. W. Copeland. As the property secured includes the strip on which the Marine Railway has been operated it is more than likely that that funny little concern will have to go out of business.

#### THE CIRCUS COMES TO TOWN.

Barnum and Bailey's Circus arrived in New York on Saturday night from the Winter quarters in Bridgeport, several special trains being used to transport the animals and paraphernalia, all of which arrived in good order and were safely transferred to Madison Square Garden, where the season will open on Thursday afternoon. A large force of men took possession of the Garden at midnight on Saturday, and everything will be in readiness for the opening. More than the usual interest is being taken in the circus this year, and the orders for seats have taxed the clerical department to the utmost. The European novelties and other features of the entertainment will be fully described in next week's MIRROR.

#### CHANGES AT WATSON'S.

At the last meeting of the stockholders of the Brooklyn Amusement Company, owners of Watson's Cozy Corner, W. B. Watson handed in his resignation as manager of the theatre and a committee was appointed to secure a new manager and to select a new name for the theatre. The change will take place about April 1. Manager Watson's retirement from the active management is necessitated by the fact that his private interests cannot receive the necessary attention, and impel him to turn over the Brooklyn house to a resident manager.

#### THE ABORN CIRCUIT.

The Aborn Circuit of vaudeville houses promises to develop into a very formidable concern. Mr. Aborn has already secured theatres in Troy, Scranton, Wilkes-Barre, Reading, Harrisburg, Erie, and Syracuse, and is negotiating for several others that will be added from time to time, as soon as arrangements are completed. The Troy house has started with a boom, and the Syracuse theatre opens this week with a tremendous bill. Mr. Aborn is a hustler and will soon be a big factor in the world of vaudeville.

#### VAUDEVILLE JOTTINGS.

On March 7 the following performers entertained the Pen and Pencil Club of Philadelphia at the Hotel Bellevue-Stratford: Trovillo, Mr. and Mrs. Perkins Fisher, Spook Minstrels, Hickey and Nelson, the Florodora Sextette and Loney Haskell.

Mrs. Dotty Reno, of the Three Renos, presented her husband, Dennis Reno, with a fine baby daughter on March 1. The mother and child were doing splendidly when Mr. Reno wrote giving the joyous news. A wealthy aunt of Mrs. Reno has promised to remember the new baby handsomely, and the little one will be named after her.

Kathleen Franklin, who was injured in a railway accident a few months ago, and who is now rapidly recovering, has won her suit against the co. Preparatory to resuming her vaudeville and club work she will study music with some of the best masters in New York.

Blampham and Hart produced a new act at Weast's Theatre, Peoria, Ill., on Feb. 27. It was written by Mr. Blampham.

The Verne Hackett Moving Picture co. has closed a successful season of twenty-four weeks. The co. was under the direction of J. L. Fisher, and carried ten people. Managed Hackett tendered a banquet to the people before they disbanded at his residence.

Browning, Welp and co. are meeting with success in The Widow-Wise, in which Miss Browning gives a capital performance as the typewriter.

Dorothy Kent, who for the past four seasons has been playing in vaudeville with James F. Kelly, wishes it understood that she is not the Dorothy Kent now appearing in *A Gentleman from Indiana*. On account of illness Miss Kent has been at her

home in Boston since last August, but expects to resume work shortly.

Phroso has been making a big hit at all the houses of the Poli Circuit, under the personal management of Frederic Trovillion, who has booked the Proctor Circuit and other well-known houses for his attraction. The act has been newly costumed and improved, and as now presented requires the services of three people.

Frey and Ferguson are now in their thirtieth week with Woodhull's High Rollers, the new act, by A. S. Hoffman, has made a hit. They have booked Sunday night concerts at the Gotham, Dewey, American and West End, in New York, and the Gotham, Novelty Broadway and Folly in Brooklyn.

The first rehearsal on the stage of the New Hippodrome was held last week. Work is being rushed on the building, and it is expected that the opening date will soon be definitely announced.

One of the original wild men of Borneo, who traveled for many years with Barnum's Circus, died at his home in Waltham, Mass., on March 18. He was known during the latter part of his life as Hiram W. Davis, and was eighty years of age at the time of his death. With his twin brother, who is still living, he had spent sixty years on public exhibition. They had traveled in every part of the world, and are supposed to have saved a considerable fortune. They were less than four feet high, and for men of their size, were possessed of remarkable strength.

Mrs. Stuart Robson and co. have scored a great success in the Trading Stamp Fland, by Charles Horwitz. Managers, critics and public men are unanimous in their praise of the act, which is voted a big laughing hit. Mrs. Robson is heading a vaudeville co. for several days through New England, and after playing Fall River, Lowell and Brooklyn, the Trading Stamp Fland will be seen in New York.

Charles M. Ernest, the comedian, who also acts as a special agent for the Halley Land and Improvement Company, wishes his friends to be informed of the fact that the Halley co., formerly of 167 Broadway, has removed to 104 and 106 East 125th Street.

Cole's Theatre, in Lynn, Mass., was set on fire on Tuesday evening last by a spark from a moving picture machine. Manager George A. Cole was badly burned while helping his patrons to escape. Five persons in all were injured, and the loss on the building is \$2,000.

Thomas O. Seabrook will make his reappearance in vaudeville at The Circle on March 27, afterward playing at the Orpheum, Brooklyn; the Victoria, and the various houses of the Proctor Circuit.

A professional matinee of *It Happened in Nordland* will be given on Thursday afternoon of this week by Lew Fields as a compliment to his old partner, Joe Weber, who has been unable to see the entertainment owing to the fact that no mid-week matinees are given at Lew Fields' theatre.

John G. and Alice McDowell closed March 11 at Brockton, Mass., with McGill and Shippens' co., and have returned to vaudeville. They opened March 13 at the Richmond Theatre, North Adams, Mass., where they met with success.

Police and Prevent will call for Europe to-day (Tuesday), and will open at the Olympia, Paris, where they will remain for the entire month of April, with bookings in the principal cities of Europe to follow. They will return in the fall, and will begin by playing engagements of three consecutive weeks at each of the theatres on the Keith Circuit.

Raoul Monbar, known as the "Human Torpedo," who is to appear at the Hippodrome, arrived in New York on Sunday. His act is said to be very startling. The Tlems Troupe, who are making their American debut this week at the Colonial, arrived on the same steamer.

W. A. Middlekauf, an aeronaut, was instantly killed at Wallace, Idaho, on Sunday last, by a fall of 200 feet from a parachute attached to his balloon. His assistant, L. M. Odell, who also fell, was seriously injured.

It is said that S. Morton Cohn, the ten-cent vaudeville magnate, intends to invade New York City, and will also extend his circuits to the far West, until he will have a fleet of several theatres under his control. All of the Western houses will have the name "Star Theatre" over the doors and those in the East will be labelled "Family Theatre."

W. B. McCallum's big act, *The Sunny South*, has closed a successful season. It is booked solid next season in this country. Later on will be seen in Europe.

Lizzie N. Wilson, while playing at Shea's, Buffalo, last week, was the recipient of many fine floral offerings. Buffalo is her home city.

John Ford and Mayme Gehre have their new act almost ready for production. It will enlist the services of ten girls.

Thomas D. Daly has been engaged by Thompson and Dandy for their Hippodrome forces.

Pauline Hall intends to take out a company of her own next season, and has already secured some good bookings.

#### VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Abbott, Annie—Vaudeville, London, Can., 20-25.

Adar and Dahn—Columbia, St. Louis, 20-25. C. O. H., Chgo., 27-April 1.

Adams and Drew—Keeney's, Bklyn., 20-25.

Adams and Farnham—Haymarket, Chgo., 20-25.

Adams, Mabel—Keith's, Prov., 20-25.

Addison and Livingston—Empire, Terre Haute, Ind., 20-25.

Afford and Livingston—Empire, Parkersburg, W. Va., 27-April 8.

Agide and Lions—Mohawk, Schenectady, N. Y., 20-25.

Ainsley, Josephine—Chase's, Wash., 20-25.

Albion, Louis—Arcade, Toledo, 13-25.

Alderman, Joseph—Apollo, Nuremberg, Germany, 1-31.

ALDRICH, CHARLES T.—Amphion, Bklyn., 20-25.

Alfonso, The—Proctor's 23d St., 20-25.

Alfonso, The—Vaudeville, Bklyn., 20-25.

Alfonso, The—Vaudeville, Bklyn.,

## VAUDEVILLE.

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NEXT  
SEASON  
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TIME IMMEDIATELY

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Address

McCauley, Joe—Unique, Minneapolis, 13-25.  
McCord, Lewis—Keith's, Phila., 20-25, Keith's, Prov., 27-April 1.  
McDermott, W. J.—Lyric, Cleveland, 20-25.  
McDowell, John A., and Alice—Orange, N. J., 20-25.  
McIntyre and Heath—Haymarket, Chgo., 20-25.  
McIntyre and McAvoy—G. O. H., Indianapolis, 20-25.  
McKinnon and Reed—Electric, Waterloo, 20-25.  
**M'MAHON'S MINSTREL MAIDS**—Orph., Frisco, 20-April 1.  
McWatters and Tyson—G. O. H., Pittsburgh, 20-25.  
Arcade, Toledo, 27-April 1.  
**M'CARTE'S SISTERS**—Empire, Cardiff, Wales, 20-25.  
McDonald, James—Hopkins', Louisville, 20-25.  
Olympic, Chgo., 27-April 1.  
Madcap, Four—Haymarket, Chgo., 20-25.  
Madcap, Three—Garrison, Wilmington, Del., 20-25.  
Maddox and Prouty—Keith's, N. Y., 20-25.  
Madell and Corbley—Family, Shamokin, Pa., 20-25.  
Magic Kettle (Josef Yarick)—Weiting, Syracuse, N. Y., 20-25.  
Mahr, Agnes—Scala, Copenhagen, Denmark, 1-31.  
Circus Carre, Amsterdam, Holland, April 1-15.  
Mallory Brothers—Brooks and Halliday—Orph., Frisco, 12-25.  
Orph., Los Angeles, 26-April 8.  
Maurice, Max—Columbia, St. Louis, 20-25, C. O. H., Chgo., 27-April 1.  
Mann, Danny—Unique, Bellingham, Wash., 20-25.  
Mansfield and Wilbur—Empire, Boston, 20-25.  
Marco Twins—Colonial, N. Y., 20-25.  
Marcus and Gartelle—Chase's, Wash., 27-April 1.  
Marguerite and Hanley—Proctor's, Newark, N. J., 20-25.  
Mardo—A. and S., Boston, 20-25.  
Martha, Mlle.—Keith's, Phila., 20-25.  
Martin Brothers—Bijou, Fall River, Mass., 20-25.  
Martin and Palmer—Lyric, Cleveland, 20-25.  
Martine Brothers—Empire, London, Eng., 20-April 29.  
Martini and Maximilian—Shea's, Buffalo, 20-25.  
Mason's Society Belles—Orph., Minneapolis, 20-25.  
Orph., Denver, 27-April 1.  
Masie, Edward and Nettie—Casto, Lowell, Mass., 20-25.  
Mathews and Ashley—G. O. H., Pittsburgh, 20-25.  
Mathews, Zoa—Jeffers' Saginaw, Mich., 20-25.  
Matthews, John—Pastor's, N. Y., 20-25.  
Mary, Lillian—Haymarket, Chgo., 20-25.  
Markin, Lawrence and Dale—G. O. H., Pittsburgh, 20-25.  
Medallion Trio—New York 20-April 1.  
Meier and Mora—Alhambra, Hull, Eng., 20-25, Tivoli, Leeds, 27-April 1.  
Melville and Stetson—Victoria, N. Y., 20-25.  
**M'EREDITH SISTERS**—Empire, Birmingham, Eng., 20-25, Palace, Hull, 27-April 1.  
Merritt, Raymond—National, Kansas City, 20-25.  
Mesmer Boys—The Proctor's, N. Y., 20-25.  
Middleton and Carlisle—Portland, Port., Me., 20-25.  
Keith's, Boston, 27-April 1.  
Mildare, Charles—Keith's, Prov., 20-25, Keith's, Boston, 27-April 1.  
Miles—Stavordale Quintette—Cook's, Rochester, N. Y., 20-25.  
Miller, Henry—Circle, N. Y., 20-25.  
Millman Trio—Circle, N. Y., 20-25.  
Mignon, La Petite—Proctor's, Albany, 20-25.  
Miller and Kresko—Empire, Boston, 20-25.  
Mitchells, Three—Circle, N. Y., 20-25.  
Monroe, George U.—H. and B., Bklyn., 20-25, Cook's, Rochester, N. Y., 27-April 1.  
Monroe and Mack—Haymarket, Chgo., 20-25.  
Monroe, Mack and Lawrence—Rand's, Troy, N. Y., 20-25.  
Moore and Littlefield—Keith's, Boston, 20-25.  
Moore, Tom—Keith's, Prov., 27-April 1.  
Morris and Daly—Casto, Lowell, Mass., 20-25.  
Morrie, Joe—Amphion, Bklyn., 20-25.  
Morris, May—A. and S., Boston, Feb., 27-25.  
Mowatts, Five—Orph., New Or., 20-25.  
Morse Trio, Theodore—Keith's, Phila., 20-25, Keith's, Cleveland, 27-April 1.  
Morton and Diamond—Keith's, Boston, 20-25.  
Morton, James J.—Chase's, Wash., 20-25.  
Mortons, Four—Proctor's, Albany, N. Y., 20-25.  
Chase's, Wash., 27-April 1.  
Mortons, Juggling—Bijou, Marquette, Mich., 20-25.  
**MOTOGIRL, LA CREATRICE**—Touring Spain, 17-31.  
Mozart Comedy Four—Pickwick, San Diego, Cal., 20-25.  
Murphy and Andrew—Novelty, Stockton, Cal., 20-25.  
Murphy and Brown—Gotham, N. Y., 20-25.  
Murphy and Francis—Orph., Frisco, 20-25, Orph., Los Angeles, 27-April 8.  
Murphy and Nichols—Columbia, St. Louis, 20-25, C. O. H., Chgo., 27-April 1.  
Murphy and Willard—Howard, Boston, 20-25.  
Murphy, Mr. and Mrs. Mark—G. O. H., Pittsburgh, 20-25.  
Murray and Lane—Hathaway's, New Bedford, Mass., 20-25.  
Murray, Elizabeth—Maryland, Bklyn., 20-25.  
National Trio—Proctor's, Albany, 20-25.  
Navajo Girls, Twelve—Proctor's 23d St., 20-25.  
Nawn, Tom—Victoria, N. Y., 20-25.  
Nelson Family—Columbia, St. Louis, 20-25, C. O. H., Chgo., 27-April 1.  
Nelson-Farnum Troupe—Keeney's, Bklyn., 20-25.  
Nestor and Bassett—Casto, Fall River, Mass., 20-25.  
Newell and Nell—Orph., Kansas City, 20-25, Orph., New Or., 27-April 1.  
Nichols Sisters—Hopkins', Louisville, 20-25, Grand, Indianapolis, 27-April 1.  
Night in Venice—G. O. H., Chgo., 20-25.  
Norman, Mary—Temple, Detroit, 13-18.  
Norton and Nicholson—Orph., Denver, 20-25.  
O'Brien and Havel—Trent, Trenton, N. J., 20-25.  
Ollops, Les—Poll's, Springfield, Mass., 20-25.  
Orpheus Comedy Four—Proctor's, Newark, N. J., 20-25, Circle, N. Y., 27-April 1.  
Pamahaska—Family, Mahanay City, 20-25.  
Parker Dogs—Keith's, Boston, 20-25.  
Parr, Helen—A. and S., Boston, 20-25.  
Patty Brothers—Keith's, Cleveland, 20-25.  
Pelot, Fred and Annie—Empire, Hoboken, N. J., 20-25.  
Petching Brothers—Empire, Hoboken, N. J., 20-25.  
Pierce and Maisie—Portland, Port., Me., 20-25, Hathaway's, New Bedford, Mass., 27-April 1.  
Phraco—Mohawk, Schenectady, N. Y., 20-25.  
Piccolo Midgets—C. O. H., Chgo., 20-25.  
Folk and Kollins—Columbia, Cincinnati, 20-25.  
Ford and Crawford—Columbia, Cincinnati, 20-25.  
Powers and Freed—Elite, Davenport, Ia., 20-25.  
Powers' Elm—Orph., Bklyn., 20-25.  
Prentiss Trio—Pastor's, N. Y., 20-25.  
Prevost and Prentiss—Trent, Trenton, N. J., 20-25.  
Price and Steele—Proctor's, 23d St., 20-25.  
Probst—Haymarket, Chgo., 20-25.  
Pryor, The—Keith's, N. Y., 20-25.  
Pucks, Two—Keeney's, Bklyn., 20-25.  
Quigley Brothers—Orph., Denver, 20-25.  
Quinlan Brothers—Star, Hamilton, Can., 20-25.  
Quinn and Mack—Orph., Bklyn., 20-25.  
Rackett and Hassard—Empire, Liverpool, Eng., 20-25.  
Empire, Hull, 27-April 1.  
Radford and Valentine—Casino, Nice, Monte Carlo, France, 20-31.  
Rae and Brosche—Arcade, Toledo, 19-25.  
Raimund and Good—West Side, Janesville, 20-25.  
Ranf, Claude—Fantasee, Seattle, Wash., 20-25.  
Rastus and Banks—Palace, London, Eng., 13-April 8.  
Raymond, Lizzie B.—Hippodrome, Liverpool, Eng., 20-25.  
Hippodrome, Birmingham, 27-April 1.  
Raymond and Caverly—Proctor's, 23d St., 20-25.  
Raymond and Tricy—G. O. H., Great Falls, Mont., 20-25.  
Reed and Shaw—Chase's, Wash., 20-25.  
Reed Birds—Shea's, Toronto, 20-25.  
Remington, Mayme—Orph., Bklyn., 20-25.  
Rennier and Gondier—Empire, Hoboken, N. J., 20-25.  
Reno and Richards—Keith's, Cleveland, 20-25.  
Reynard, Ed F.—Tivoli, Leeds, Eng., 20-April 1.  
Ricobono's Horses—Columbia, N. Y., 20-25.  
Rice and Cohen—Hopkins', Louisville, 20-25.  
Rice and Elmer—Pastor's, N. Y., 20-25.

JOE, MYRA,  
BUSTER and KEATON  
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dates. This week Hathaway's, New Bedford, Mass.  
Next week Hyde & Behman's, Brooklyn.

Who is it that's working all the time.  
As a good Comedian he'll always shine,  
And the Managers think he is fine,  
It's Little Buster Keaton.  
But who is it that's trying so hard to grow  
And when he does work we all know  
That he'll be Buster's only foe,  
It's little Jingles Keaton.

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BERT HOWARD and LEONA BLAND

Presenting "THE STAGE MANAGER."

5 weeks in California, and 7 weeks to follow on Great Orpheum Circuit.  
March 26 and April 2, Orpheum, Denver; April 9, Orpheum, Kansas City; April 16, Omaha, Neb.

GREENE and WERNER

"BABES OF THE JUNGLE."

March 20, Chicago; March 27, Orpheum, Minneapolis; April 3, Denver; April 10, travel; April 17, Orpheum, Omaha; April 24, Orpheum, St. Joe, Mo.; April 30, Orpheum, Kansas City, Mo.; May 8, New Orleans.

MADDOX and PROUTY

The Comedy Hit of the bill at Maryland Theatre, Baltimore, Md., last week.

"Many thanks to our friends who tendered us the banquet at Boston—Sunday March 13, at 12 15 a. m."  
THE LIST—Crowley and Foley, Lawrence and Harrington, John Birn, Harry Yost, Colby and Way, Russell and Tillyne, Dolan and Lenhard, Bellman and Moore, Rio Brothers, DeVeaux and DeVeaux, Dick and Alice McAvoy, Sidney Grant and Stuart Barnes.

WM. MORRIS, Agent.

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Author of the best one act plays in vaudeville "The Trading Stamp Fiend" for Mrs. Stuart Robson and Co. "A Horse on Hogan" for LeRoy and Clayton, "The Two Senators" for Monroe, Mack and Lawrence, "Mrs. Murphy's Second Husband" for Gracie Emmet and Co., "A Medical Discovery" for Kine and Gotthold, "A Strange Boy," "A Matrimonial Substitute," "The Widow Wise," "Regan's Luck," "The Electric Boy," "A Rustic Romeo," "The Hall Room Boys" and many other hits. For terms on Sketches, Plays and Monologues address

CHARLES HORWITZ, 34 East 21st St., New York.

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MILTON and DOLLY NOBLES

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Generally have one or more acts.

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## VAUDEVILLE CORRESPONDENCE.

**CHICAGO, ILL.**—Robert Hilliard is the headliner at the Chicago Opera House this week, and the bill includes Belvoir, Piccolo, Midgets, Smith and Campbell, Night in Venice Trio, Bell, Dahlias, Bryant and Neville, Pauline Elliott, Thacker and Gately Girls, the Geronines, French and Davis, Royer and Fife, and Sidons Brothers. Mr. and Mrs. Gridley, Shafer and Duncans, Olympia, Herrmann the Great, Binnies, Binnies and Blues, La Petite Adelaide in dances, James H. Collier in a monologue, and Lillian Shaw with dialect songs were the recipients of much applause. Others were the Deonzo Brothers, Snyder and Buckley, and the Dekoev Trio. One of the best bills of the sea-

son.—The Brigadiers Burlesquers were at People's 12-18, giving a fine performance to big patronage.

H. A. SUTTON.

**TOLEDO, O.**—Arcade: Louis Albion and co. headed the bill 12-18. Mr. Albion is very popular here, as he was at one time a member of the stock co. which was so popular at the Empire. His sketch, Rice and Old Shoes, was funny and well acted. Another laughable sketch was Gracie Emmett's Mrs. Murphy's Second Husband. Others were the Hughes Musical Trio, C. W. Littlefield, A. O. Duncan, Nettle Fields, and Chinese Johnny Williams. Business good.—The Empire had the Gay Masqueraders, which drew good houses.

C. M. EDSON.

**WASHINGTON, D. C.**—Business at Chase's last week was to capacity at every performance. Chevalier's second and final week finds the advance sale very large week of 20-25. Other features are Jane Courtship and co. James J. Morton, Camille Comedy Trio, Reed and Shaw, Sisters Delmore, and Josephine Ainsley. Week of 27: Four Mortons, Troba, and Riccobono's horses.—The Dainty Dutchess Burlesquers are at the Lyceum. Charles Robinson, James and Sadie Leonard, and Hurd and Fowler are in the olio. New York Stars 27.

JOHN T. WARDE.

**OMAHA, NEB.**—The usual large audience greeted the change of bill at the Orpheum week of 12. Madame Stanoffski met with a hearty reception and made an instantaneous hit. His Long Lost Child is a clever playlet that was also well received. Others on the programme were Count Del Butz, Newell and Niblo, Lavender and Tomson, Anollo, and Mason's Society Belles. For week 19: Simon, Gardner and co., Sydney Deane and co., Great Thereses, Louise Brebany, the Columbians, Herbert Brooks, and Busch De Vere Trio.

J. R. RINGWALT.

**PITTSBURGH, PA.**—Grand (Harry Davis, mgr.): For week 20-25 the following bill is presented: Dida the illusion, Mr. and Mrs. Mark Murphy, Ernest Hogan, Troba, Roattino and Stevens, Mille Chester's statue dog, Josselin Trio, Matthews and Ashley, McWatters, Tyson and co., Fraser Trio, Meakin, Lawrence and Dale. Business last week was quite good.—Academy (Harry Williams, Jr., mgr.): Week 20-25: Fulton's Jolly Grapes, Widows, Miller and Kresko, Welsh, and Estes. Drummer Quartette, and the vitagraph.—At the Howard Atheneum this week the features are the Three Jesters, Empire Comedy Four, Charles Kenney, Murphy and Willard, George and Harrington, the Williams-Gillam Trio, Gorman and West, Humes and Lewis, Williams and Dermody, Henry T. Waite, Mike Scott, and the burlesques co. in Quick Action.—In The Merry Maidens co. at the Lyceum the olio includes Nelle Hanly, Flying Rathbun, the Haths, the Vans, Sam Rice, and Shepard Camp, and Patti Carney.—Sam Devere's co. at the Palace this week has the Exposition Four, The Shores, Greta Le Clair, Marion and Pearl, and Minnie Granville. The Kings and Queens of the Columbians are headed by Watson and Dupre. Others are Ah Ling Foo, May Allen, Stewart and Behler, Eldora, and Sabine and Mullane. The Bashful Venus is their burlesque.—At Austin and Stone's: Anna Dixon, Marie Glenn, Helen Parr, Agnes Parsons, May Morris, Emma Parker, Ida Campbell, James Neary, John Earle, Tom Bryant, Charley Farrell, Coogan and Bacon, the Stanleys, and Benedict and Powell.

JAY BENTON.

**BOSTON, MASS.**—At Keith's this week the Six Musical Cutties make their first appearance here in a long time, and Pauline Hall comes as a headliner. To supplement these are the Kaufmann Troupe, Edward Day and co., Parker's dogs, Moore and Littlefield, Ward and Curran, Howard Brothers, Pierce and Maze, Morton and Diamond, Fred Brown, William H. Windom, V. P. Woodward, Ellen Richards, and the biography.—The Hawthorne Slatters are going to Europe soon, and bid farewell to Boston this week, heading the bill at the Empire, where the other cards are Billy S. Clifford, Grand Opera Trio, Gertrude Mansfield, and Caryl. Other popular attractions here are Ray Cox, Four Bands, Miller and Kresko, Welsh, and Estes. Drummer Quartette, and the vitagraph.—At the Howard Atheneum this week the features are the Three Jesters, Empire Comedy Four, Charles Kenney, Murphy and Willard, George and Harrington, the Williams-Gillam Trio, Gorman and West, Humes and Lewis, Williams and Dermody, Henry T. Waite, Mike Scott, and the burlesques co. in Quick Action.—In The Merry Maidens co. at the Lyceum the olio includes Nelle Hanly, Flying Rathbun, the Haths, the Vans, Sam Rice, and Shepard Camp, and Patti Carney.—Sam Devere's co. at the Palace this week has the Exposition Four, The Shores, Greta Le Clair, Marion and Pearl, and Minnie Granville. The Kings and Queens of the Columbians are headed by Watson and Dupre. Others are Ah Ling Foo, May Allen, Stewart and Behler, Eldora, and Sabine and Mullane. The Bashful Venus is their burlesque.—At Austin and Stone's: Anna Dixon, Marie Glenn, Helen Parr, Agnes Parsons, May Morris, Emma Parker, Ida Campbell, James Neary, John Earle, Tom Bryant, Charley Farrell, Coogan and Bacon, the Stanleys, and Benedict and Powell.

WILLIAM CRASTON.

**DENVER, CO.**—Orpheum: Week 6, big business and fine bill. Cressy and Dayne's sketch, Town Hall To-Night, one of the cleverest ever given here. The Barrows-Lancaster co., Sailor and Barbaretto, West and Van Stien, and McMahon's Minstrel Maidls also made hits. Week 13: Dom Francisco De Souza, Marquis de Borba, Haines and Vidoce, Knight Brothers and Sawtelle, Jack Gardner, Sheek Brothers, J. W. Kurtis, and Cressy and Dayne.

MARY ALKIRE BELL.

**HARTFORD, CONN.**—Poll's (S. Z. Poll, mgr.): Dida Fox heads the following bill 20-25: Williams and Tucker, Hens and Richards, Teachow's cats, Colby and Way, Dillon Brothers, and Rose and Hatch.—The Gay Masqueraders are at the Star 20-25. The olio contains the Baker Troupe, Gertie De Milt, Joy and Clayton, and Charles Gramlich.—The Lyre Theatre continues to give good bills for a low price. Bill for 20-25 includes Steele, Doty, and Coe, Martine and Balus, and others.

A. DUMONT.

**TORONTO, CAN.**—Shea's (M. Shea, mgr.): Crowded houses enjoyed a good bill week of 13. Staley and Berbeck, Albert Kartell, Hal Godfrey and co., Nora Bayes, George H. Wood, Hathaway and Walton, Three Yescars, and Swift and Barton all made good.—Star (F. W. Star, mgr.): The Devil's Daughter is the chief feature of the Morning Glories. Tiger Lillies 20.

STANLEY M'KEOWN BROWN.

**SAN FRANCISCO, CAL.**—At the Orpheum 5-12: Mabel McKinley, Peacock co., Willy Zimmerman, Muller Brothers, and Vine and Goldhold all well received. Week 19-25: Paul Conchans, Madame St. John, Harry Jackson and co., Newell and Niblo, Apollo, Drake's dogs, and Cole and Johnson.—The Bowery Burlesquers were at the Century 12-18, opening to the usual large audiences. The Taylor Trio and Watson and Barrett won the specialty honors. Kentucky Belles 19-25.—At Yale's 12-18 the following bill pleased large audiences daily: H. G. Hoffman, Fred and Amy Gotthold, Frank Groh, Arthur P. Lang and Yale's Comedy co.—At the National 12-18 Doss and Nodolny, William Rogers, Lemaire and D'Alma, Claire Maynard, Andrew Rice, and Hart and Dillon were well received by the usual large audiences. D. KEEDY CAMPBELL.

**KANSAS CITY, MO.**—The bill at the Orpheum 12-18 proved interesting and drew the usual large audiences. Simon, Gardner and co. were the top-bills and caused much laughter. Norton and Nicholson also won much favor. Louise Brebany's songs were accorded much applause. The Herbert Brooks, the Columbians, and Vine and Goldhold all well received. Week 19-25: Paul Conchans, Madame St. John, Harry Jackson and co., Newell and Niblo, Apollo, Drake's dogs, and Cole and Johnson.—The olio contains many familiar acts, and will draw large patronage.

J. A. NORTON.

**KANSAS CITY, MO.**—The past week has been a very good one at the vaudeville houses, so many high-priced attractions starting people toward the moderate tariffed places. At the Columbia Herrmann the Great puzzled many, and for the week 20-26 the Nelson Family of Acrobats are the topliners. Dan S. Fishell, one of the Shubert representatives at the Garrick who has just replaced Barnum and Bailey, says that the big circus never had better acrobats than the Nelsons. The others at the Columbia are W. H. Murphy, Blanchard, Nichols and co., Sam Elton, Ford Sisters, George W. Day, Adair and Dahn Vernon Troupe, LeVine and Leonard, Williams and Melburn, Scott and Howard, Morris Manley, and the kinodrome.—At the Standard Manager Relichenbach offers 19-25 the Utopian Burlesquers, famed as one of the most fetching aggregations of the circuit in which the Standard is perhaps the biggest money getter. A big chorus was in evidence Sunday afternoon and pleased a big audience. The olio contains many familiar acts, and will draw large patronage.

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D. KEEDY CAMPBELL.

**PROVIDENCE, R. I.**—Keith's (Charles Lovenberg, res. mgr.): The bill 13-18 drew good houses. At the top was Pauline Hall, who sang well. Another big feature was Charles T. Aldrich, whose new tricks pleased. The bill also contained the Spook Minstrels, Mason and Kester, Simes, Grand, Dolan, Troupe, Parkers, Jones, the Services Morse Trio, Le Roy and Womford, Williams and Slater, National Trio, Lorraine and Gandy, Acker and Gilday, Mr. and Mrs. Arthur Young, and the biography. 20-25: Bert Coote, Jewell's Manikins, Annie Yeaman, and Louis Wesley, and others.—Westminster (George H. Batcheller, mgr.): Sam Devere's co., with the Exposition Four, Lerry Smith, and Joseph J. Sullivan did a good week 13-18. The Majestics 20-25.

HOWARD C. RIPLEY.

**PHILADELPHIA, PA.**—Keith's 20-25 presents

Dida, Lewis McCord and co., Bedini and Arthur, Sydney Grant, Bruno and Russell, Theodore Morse, Trio, Mlle. Martha, Dollar Troupe, Wyman and Ross, Russell and Tillyne, Willis Gardner, Stark and London, Biograph.—The Bon Ton with continuous vaudeville 20-25 has Charles B. Lawlor and daughters, Burke and McAvoy, Clark and D'Alma, Frank and Mattie Walsh, Edna Dougherty, May Russell, Spender and Hennan, Eckel and Watson, Edna Davis, and stock in Patronage large.—The Tropicadero has a good card 20-25 with the London Gaity Girls.—At the Lyceum the Cherry Blossoms Burlesquers are sure of a hearty welcome 20-25. City Sports 27.—The Arch Street Museum prospers with continuous vaudeville.

S. FERNBERGER.

**ALBANY, N. Y.**—Proctor's (Howard Graham, res. mgr.): Week 13-18: An admirable bill; house packed. Robert Hilliard and co. in No. 973 made an excellent impression. Others were Rooney Sisters, Fitzgibbon-McCoy Trio, Celina Bobe, Warren and Gardner, Camille Comedy Trio, Dick Lynch, and Tanner and Gilbert. Week 20-25: Four Montons, S. Miller Kent and co., Watson, Hutchings and Edwards.—Galety (H. B. Nichols, mgr.): Happy Maidens 9-11; satisfactory business. Irwin's Majestics 13-15: packed houses. Parian Widows 18-18. Bon Tons 20-22. Imperials 23-25.—Item: Mrs. Agnes Barry, of the Galety, contemplates the erection of a burlesque house in New York, N. Y.

GEORGE W. HERRICK.

**JERSEY CITY, N. J.**—Bon Ton (Thomas W. Dinkins, mgr.): The Tropicadero Burlesquers 13-18, to good business, gave pleasant entertainment. Sheridan's City Sports 20-25.—Items: The World's Comedy Four, one of the best quartettes heard here this season, will open the Tropicadero co. 18-19. The play date for next year is set. They are well booked up. The T. M. A. have settled on May as the time for the annual benefit. James F. Dolan of Dolan and Lenhart, has been proposed on the application of George F. Golden, and is expected at meeting 19.—Madden and Jess have been re-engaged for the Utopians next season.

WALTER C. SMITH.

**NEW HAVEN, CONN.**—Poll's (S. Z. Poll, mgr.): W. H. Docking, res. mgr.): Stuart, the male Patti, made his debut at this house 13-18 and proved a banner attraction. Dolan and Lenhart made good with A High Toned Burglar, Hoey and Lee and Mazur, and Mazette gave the headliners occasion to look to their laurels. Others were Major Doyle, Finlay and Burke, and the Rolfs.—Item: Mr. Poll contemplates spending the Summer at New London, as he wishes to personally superintend the building of his new theatre. P. Alonzo, his nephew and booking agent, will spend the Summer abroad.

JANE MARIN.

**INDIANAPOLIS, IND.**—Grand (Shafer Ziegler, mgr.): The Carter-De Haven Sextette proved an attractive headliner week 13-18. Charles Burke, Grace La Rue, and Inkey Boys received hearty applause. Polk and Collins scored. Others were Fox and Foxie, La Vine and Walton, Post and Crawford, Myles, McCarthy and co., and Billy Link. Opened to large houses. Camille 14-16.—Empire (Charles Zimberoff, mgr.): Week 13-18: Harry Bryant's Extravaganza co. Usual good houses. Bowery Burlesquers 20.—Item: The Nichols Sisters are resting for several weeks at their home here prior to opening at the Grand 27.

PEARL KIRKWOOD.

**CINCINNATI, O.**—John C. Rice and Sally Cohen scored a pronounced hit at the Columbia 12-18. One Honeyman. Mr. and Mrs. Mark Murphy had a fine vehicle in The Coal Strike and pleased immensely. La Petite Adelaide in dances, James H. Collier in a monologue, and Lillian Shaw with dialect songs were the recipients of much applause. Others were the Deonzo Brothers, Snyder and Buckley, and the Dekoev Trio. One of the best bills of the sea-

son.—The Brigadiers Burlesquers were at People's 12-18, giving a fine performance to big patronage.

H. A. SUTTON.

**TOLEDO, O.**—Arcade: Louis Albion and co. headed the bill 12-18. Mr. Albion is very popular here, as he was at one time a member of the stock co. which was so popular at the Empire. His sketch, Rice and Old Shoes, was funny and well acted. Another laughable sketch was Gracie Emmett's Mrs. Murphy's Second Husband. Others were the Hughes Musical Trio, C. W. Littlefield, A. O. Duncan, Nettle Fields, and Chinese Johnny Williams. Business good.—The Empire had the Gay Masqueraders, which drew good houses.

C. M. EDSON.

**WASHINGTON, D. C.**—Business at Chase's last week was to capacity at every performance. Chevalier's second and final week finds the advance sale very large week of 20-25. Other features are Jane Courtship and co. James J. Morton, Camille Comedy Trio, Reed and Shaw, Sisters Delmore, and Josephine Ainsley. Week of 27: Four Mortons, Troba, and Riccobono's horses.—The Dainty Dutchess Burlesquers are at the Lyceum. Charles Robinson, James and Sadie Leonard, and Hurd and Fowler are in the olio. New York Stars 27.

JOHN T. WARDE.

**OMAHA, NEB.**—The usual large audience greeted the change of bill at the Orpheum week of 12. Madame Stanoffski met with a hearty reception and made an instantaneous hit. His Long Lost Child is a clever playlet that was also well received. Others on the programme were Count Del Butz, Newell and Niblo, Lavender and Tomson, Anollo, and Mason's Society Belles. For week 19: Simon, Gardner and co., Sydney Deane and co., Great Thereses, Louise Brebany, the Columbians, Herbert Brooks, and Busch De Vere Trio.

J. R. RINGWALT.

**PITTSBURGH, PA.**—Grand (Harry Davis, mgr.): For week 20-25 the following bill is presented: Dida the illusion, Mr. and Mrs. Mark Murphy, Ernest Hogan, Troba, Roattino and Stevens, Mille Chester's statue dog, Josselin Trio, Matthews and Ashley, McWatters, Tyson and co., Fraser Trio, Meakin, Lawrence and Dale. Business last week was quite good.—Academy (Harry Williams, Jr., mgr.): Week 20-25: Fulton's Jolly Grapes, Widows, Miller and Kresko, Welsh, and Estes. Drummer Quartette, and the vitagraph.—At the Howard Atheneum this week the features are the Three Jesters, Empire Comedy Four, Charles Kenney, Murphy and Willard, George and Harrington, the Williams-Gillam Trio, Gorman and West, Humes and Lewis, Williams and Dermody, Henry T. Waite, Mike Scott, and the burlesques co. in Quick Action.—In The Merry Maidens co. at the Lyceum the olio includes Nelle Hanly, Flying Rathbun, the Haths, the Vans, Sam Rice, and Shepard Camp, and Patti Carney.—Sam Devere's co. at the Palace this week has the Exposition Four, The Shores, Greta Le Clair, Marion and Pearl, and Minnie Granville. The Kings and Queens of the Columbians are headed by Watson and Dupre. Others are Ah Ling Foo, May Allen, Stewart and Behler, Eldora, and Sabine and Mullane. The Bashful Venus is their burlesque.—At Austin and Stone's: Anna Dixon, Marie Glenn, Helen Parr, Agnes Parsons, May Morris, Emma Parker, Ida Campbell, James Neary, John Earle, Tom Bryant, Charley Farrell, Coogan and Bacon, the Stanleys, and Benedict and Powell.

O. L. COLBURN.

**BOSTON, MASS.**—At Keith's this week the Six Musical Cutties make their first appearance here in a long time, and Pauline Hall comes as a headliner. To supplement these are the Kaufmann Troupe, Edward Day and co., Parker's dogs, Moore and Littlefield, Ward and Curran, Howard Brothers, Pierce and Maze, Morton and Diamond, Fred Brown, William H. Windom, V. P. Woodward, Ellen Richards, and the biography.—The Hawthorne Slatters are going to Europe soon, and bid farewell to Boston this week, heading the bill at the Empire, where the other cards are Billy S. Clifford, Grand Opera Trio, Gertrude Mansfield, and Caryl. Other popular attractions here are Ray Cox, Four Bands, Miller and Kresko, Welsh, and Estes. Drummer Quartette, and the vitagraph.—At the Howard Atheneum this week the features are the Three Jesters, Empire Comedy Four, Charles Kenney, Murphy and Willard, George and Harrington, the Williams-Gillam Trio, Gorman and West, Humes and Lewis, Williams and Dermody, Henry T. Waite, Mike Scott, and the burlesques co. in Quick Action.—In The Merry Maidens co. at the Lyceum the olio includes Nelle Hanly, Flying Rathbun, the Haths, the Vans, Sam Rice, and Shepard Camp, and Patti Carney.—Sam Devere's co. at the Palace this week has the Exposition Four, The Shores, Greta Le Clair, Marion and Pearl, and Minnie Granville. The Kings and Queens of the Columbians are headed by Watson and Dupre. Others are Ah Ling Foo, May Allen, Stewart and Behler, Eldora, and Sabine and Mullane. The Bashful Venus is their burlesque.—At Austin and Stone's: Anna Dixon, Marie Glenn, Helen Parr, Agnes Parsons, May Morris, Emma Parker, Ida Campbell, James Neary, John Earle, Tom Bryant, Charley Farrell, Coogan and Bacon, the Stanleys, and Benedict and Powell.

O. L. COLBURN.

**ST. LOUIS, MO.**—The past week has been a very good one at the vaudeville houses, so many high-priced attractions starting people toward the moderate tariffed places. At the Columbia Herrmann the Great puzzled many, and for the week 20-26 the Nelson Family of Acrobats are the topliners. Dan S. Fishell, one of the Shubert representatives at the Garrick who has just replaced Barnum and Bailey, says that the big circus never had better acrobats than the Nelsons. The others at the Columbia are W. H. Murphy, Blanchard, Nichols and co., Sam Elton, Ford Sisters, George W. Day, Adair and Dahn Vernon Troupe, LeVine and Leonard, Frank and Melburn, Scott and Howard, Morris Manley, and the kinodrome.—At the Standard Manager Relichenbach offers 19-25 the Utopian Burlesquers, famed as one of the most fetching aggregations of the circuit in which the Standard is perhaps the biggest money getter. A big chorus was in evidence Sunday afternoon and pleased a big audience. The olio contains many familiar acts, and will draw large patronage.





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Winsome Winnie 8 pleased good sized audience. Beggar Prince 11; fair house and co. Walter Fane Stock co. 13; big business; good co. Checkers 20.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, mgr.); Orpheum Show (vaudeville) 12; best bill ever seen in city; large audience delighted. Stetson's U. T. C. 15. You Yonson 19. Capital and Labor 29.

RHINELANDER.—GRAND OPERA HOUSE (Will T. Seeger, mgr.); Alphonse and Gaston 14; good business; co. and performance without merit. Donna Troy Stock co. 20-25 (except 21). Merchant of Venice 21.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, mgr.); Mildred Holland in Triumph of an Empress 9; not large, but appreciative audience. Beach and Bowers' Minstrels 15. Bonnie Brier Bush 21.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, mgr.); David Harum 8; crowded house. Marsha's Minstrels 12; good houses. Tenderfoot 14. Ruined Life 19.

NEENAH.—THEATRE (William C. Wing, mgr.); Holly Toly 13; co. fair; house fair. U. T. C. 23. Howe's Pictures 31. Mildred Holland in Triumph of an Empress April 1.

MERRILL.—BADGER OPERA HOUSE (Will T. Seeger, mgr.); Holly Toly 14; excellent co.; good business; one of best attractions of season. Merchant of Venice 22.

WAUSAU.—GRAND (C. S. Cone, prop.); Mildred Holland 8 pleased crowded house. Alphonse and Gaston 13 failed to please good house. Holly Toly 15.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.); Train co. 10, 11; good houses. Buffalo Mystery, Lighthouse Robbery. Jessie James, Burglar.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.); Sign of Four 12; fine business; pleased. U. T. C. 14; S. R. O.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.); Alphonse and Gaston 10 failed to please small audience.

LA CROSSE.—THEATRE (J. Stras, mgr.); Isle of Spice 11 pleased large house.

**WYOMING.**

RAWLINS.—OPERA HOUSE (T. H. Frew, mgr.); Over Niagara Falls 10, 11; good co.; poor houses. A Little Outcast 21.

LARAMIE.—NEW GRAND (W. M. Marquardt, mgr.); From Rags to Riches 7; good co. and business. Little Outcast 22.

CHEYENNE.—TURNER HALL THEATRE (H. A. Clarke, mgr.); Over Niagara Falls 13; fair co.; good business.

**CANADA.**

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.); Pike-Stock co. 7-14. Plays: Two Orphans, McKee's Flirtation, Hazel Kirke, Dr. Jekyll and Mr. Hyde, Red River; two matinees, and good performances. W. S. Harkins 20-28. Mummy and Hamming Bird 10, 11. Sheely-Young Stock 13-15. American Vitzograph 17-22.—YORK THEATRE (R. J. Armstrong, mgr.); Dale's English Opera Singers opened for three nights 13 to good business; fine entertainment. Edward Terry 23 in Sweet Lavender.

OTTAWA, ONT.—RUSSELL THEATRE (P. Gordon, mgr.); Edward Terry 10, 11, supported by capable co., presented Sweet Lavender and House of Burnside; excellent performances; large, fashionable audiences. Cingales 13, 14; very good musical comedy; delighted large audiences. May Yohé Vandeville co. 15.—GRAND OPERA HOUSE (R. J. Birdwhistle, mgr.); House dark week 13-18.

QUEBEC, QUE.—AUDITORIUM THEATRE (A. J. Small, prop.); J. E. Turton, mgr.); Casanova Stock co. 6-8; big houses; now closed their engagement for this season. Yvonne delighted large and fashionable audiences. 9. Jeanne Corcoran and good co. in pretty Peggy 10, 11; good business. May Yohé Vandeville co. drew fair houses 13, 14. Cingales 15, 16. Edward Terry 20, 21. Dale's English Opera co. 22-25. Bertha Galland in Dorothy Vernon 25-27.

CHATHAM, ONT.—GRAND OPERA HOUSE (H. Brisco, mgr.); Adelaide Thurston in Polly Primrose 13; large and satisfied audience; clever co. Radley Stock co. 17. Hooligan's Troubles 18. Le Vion's Imperials 20-22. Bonnie Brier Bush 31. Bertha Galland April 5. Dora Thorne 11.

ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (D. McIntyre, mgr.); Sky Farm 9; fair house; pleased. Sherlock Holmes 14. San Tor 17.—NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, mgr.); House dark week 6.

GUELPH, ONT.—ROYAL OPERA HOUSE (G. L. Higgins, mgr.); Hearts of Oak 13; fair co. and business. San Tor 15; excellent chorus but only fair principals; excellent business. J. H. Stoddart in Bonnie Brier Bush April 4.

ORILLIA, ONT.—OPERA HOUSE (Thompson and Robbins, mgr.); Hearts of Oak 8; fair co. and audience. Lord Chumley 16. Marks Brothers 20-25. Kafir Boy Chol 27. Bonnie Brier Bush April 13.

BRANTFORD, ONT.—STRATFORD'S OPERA HOUSE (F. C. Johnson, mgr.); Hearts of Oak 11; fair house; good performance. Sky Farm 14; splendid performance; full house. Lord Chumley 18.

BARRIE, ONT.—GRAND OPERA HOUSE (John Powell, mgr.); Hearts of Oak 10 disappointed large audience. Lord Chumley 17. Marks Brothers 27-28 April 1.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Pyne, mgr.); Eroll Dunbar in Sherlock Holmes 15; excellent performance and stage effects; splendid business. Lord Chumley 22.

SYDNEY, N. S.—SYDNEY LYCEUM (Macadam and Cruise, mgr.); W. S. Harkins co. in Raffles 9 and Lost, Strand or Stolen 10; crowded houses both performances; co. fair.

BERLIN, ONT.—OPERA HOUSE (Frank Ford, mgr.); Hearts of Oak 10 performance fair; poor house. Kennedy Players 13-18; repertoire.

LINDSAY, ONT.—ACADEMY OF MUSIC (Fred Burke, mgr.); Hearts of Oak 7; fair co. and business. Lord Chumley 15.

GLACE BAY, N. S.—KING'S THEATRE (Macadam and Cruise, mgr.); W. S. Harkins co. in repertoire 6-8; good business.

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